

MUSICAL COURIER.

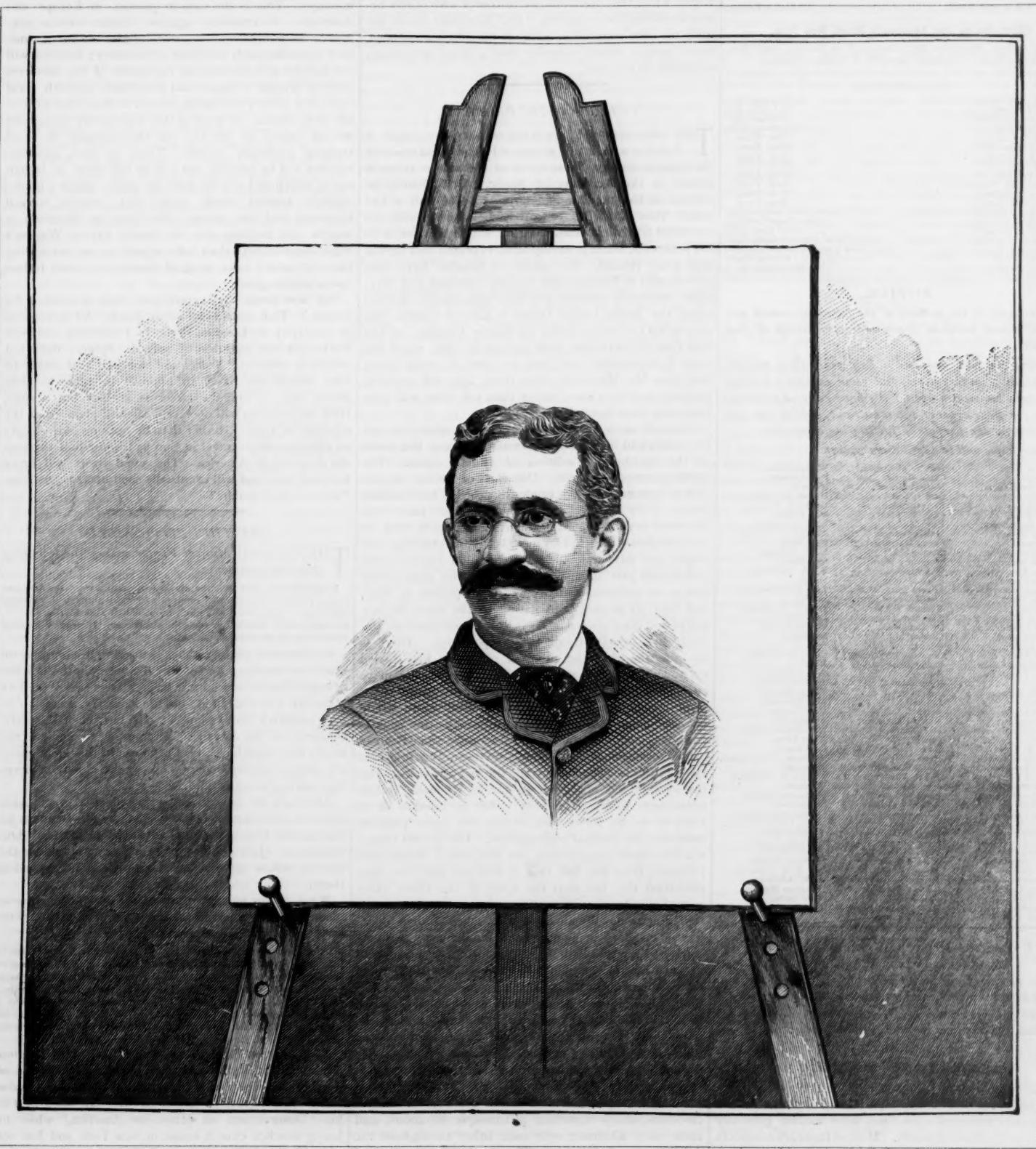
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EMIL LIEBLING.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the joined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sheridan,	Clara Morris,	P. S. Gilmore,
Christina Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
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Anna de Bellucca,	Kate Claxton,	L. G. Gottschalk,
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Nordica,	Fanny Davenport,	S. B. Mills,
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Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thurby,	May Fielding,	W. H. Sherwood,
Teresa Carreño,	Eileen Montejo,	Stanley,
Kellogg, Clara L.—,	Lillian Oberholser,	John McCullough,
Minnie Hawk,	Louise Gage Courtney,	Salvini,
Materne,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Camillo Panai,	Boucault,
Leesa Little,	Guadagnini,	Osmund Tearle,
Mario-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandes,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Hall,
Geissler,	Andrea Rubinstein,	Montegriffo,
Franz-Madi,—,	Del Puento,	Mrs. Helen Ames,
Catherine Lewis,	Joseff,	Marie Litta,
Zélie de Lusian,	Mme. Julia Rive-King,	Emil Scarla,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Title d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
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Charles M. Schmitz,	Robert Volkmann,	Johannes Brahms,
Friedrich von Flotow,	Julius Rietz,	Meyerbeer,
Franz Lachner,	Max Heinrich,	Moritz Moszkowski,
Heinrich Marschner,	E. G. Moore,	Anton Rubenstein,
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Neostone Alvarno,	Anton Udvardi,	Wilhelm Juncz,
William Courtney,	Alcuin Blum,	Fannie Hirsch,
Josef Standigl,	Joseph Koegel,	Michael Banner,
Lalo Veling,	Dr. Josè Godoy,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Carl Reiter,	F. W. Riesberg,
Caliza Lavalle,	George Gemunder,	Emmons Hamlin,
Clarence Eddy,	Emil Liebling.	Otto Sutro,
Franz Abt,		Carl Faehlen.
Fannie Bloomfield,		

WE congratulate Mr. E. C. Stanton, director of the German opera at the Metropolitan Opera House, on his success thus far in securing the conductor and other artists for the coming season. Elsewhere in our columns of this issue we give an account of the singers secured and the operas which will be produced.

THE THREE DOCTORS.

THE three doctors of music lately created in this country are in constant receipt of congratulations since the honors conferred upon them have become generally known in the musical world. Most of them are as sincere as ours hereby conveyed to their most favorable commendation.

In order to more fully appreciate the value which these

three degrees have in the estimation of every true musician, we will state explicitly, but not for the last time, that "Dr." H. S. Perkins, of Chicago, received his degree from that eminent institution of musical thought and culture the Western College of Toledo, Iowa; "Dr." Bruno Oscar Klein, one of the most accomplished musicians in the United States, whose course causes real astonishment, took his degree from the College of St. Francis Xavier of this city, of which he is the musical head, and "Dr." Ernst Eberhard, now the most renowned Doctor in this trio of musical physicians, as it were, appropriated the degree by personally conferring it upon himself during a session in which his own individuality was in confidential understanding with himself. When he found the divine *afflatus* come over himself, resistance was impossible and by an almost superhuman effort he fired his *ego* into a proper recognition of the above stated *afflatus* and benignantly devolved, as it were, the degree of Doctor of Music upon his own personality, thus recognizing his own recognition. "Dr." Eberhard had at least one great advantage over "Drs." Perkins and Klein: while they were obliged to confer with others before receiving their degrees, "Dr." Eberhard could act upon his own suggestion without outside interference. Some people would consider this a great advantage, especially in his case.

THE OPERATIC PROBLEM.

THE redoubtable Mapleson has come to the rescue of London with a brief season of Italian opera in which the ingredients are the same as at the season recently closed at the Academy of Music. Undoubtedly he counts on the popular inclination to take half a loaf rather than no bread to satisfy Londoners with his wretched representations. We are not yet advised as to his prospects, but it is hardly to be expected that he will reap a rich reward. The people of London have been accustomed to Italian opera by one hundred and fifty-eight successive seasons, and were undoubtedly startled when the Royal Italian Opera at Covent Garden this year failed to open its doors on Easter Tuesday, for the first time in thirty-nine years (except in 1856, when fire made it impossible); but they are used to much better fare than Mr. Mapleson offers them, and will probably prefer to fast for a time, rather than eat what will give them wry faces instead of pleasure.

Naturally such an anomalous state of affairs has set the critics and historians to speculating about the cause of the moribund condition of Italian opera. The opinions are of two kinds. One class of writers dispose of it as summarily as Alexander disposed of the Gordian knot. They believe that the popular taste has advanced beyond the stage when Italian opera, with its obvious absurdities and its mere lascivious pleasures, can longer give satisfaction. In their opinion Italian opera is dead and past all resurrection. Another class thinks that as an art-form Italian opera is as potent as ever, and lays its present inanimation to the want of new works and good singers. As in most controversies the truth lies betwixt these two propositions. There is no question that the progress of music has carried even the English people a little beyond the naïve enjoyment which they got for so many generations from Italian melody; if this were not so we would not find them listening with pleasure to the Richter concerts, the Wagner festivals and the German opera representations, which have been the brightest spots in the London seasons for the last few years. But the advance has not gone so far as to make Italian opera seem an utter absurdity either in London or in Paris or in St. Petersburg, where the same problem confronts the musical philosophers. The second theory is a little more tenable than the first, but it lacks completeness from the fact that it does not take into consideration the fact that the spirit of the times exact something besides beautiful singing in an operatic representation. We all know that when Italian opera was in its glory in London the public were perfectly willing to accept a listless performance from any one of its great interpreters if he or she would but thrill them with a single air or a single note in an air. Mario was wont to save himself for one glorious outburst, and with it his admirers were satisfied. This would now be impossible. One air doesn't make an opera any more than one swallow makes a summer. The people demand spectacle and action. The modern drama, especially that of the French school, in which Hugo was the exemplar, has fostered a craving for violent emotions, sharp contrasts, picturesque situations, and these must alternate with each other throughout the development of the piece. The everlasting placidity of the Rossinian sing-song offers nothing to the appetite for highly-spiced things, which is almost universal now.

Verdi's popularity is due to the success with which he catered to this appetite. In "Rigoletto," "Trovatore" and "Aida" he is a musical dramatist, not one of the highest order, but a dramatist, nevertheless, such a one as uses the nerves of the public for harp-strings. Meyerbeer was another, and the dearth of good singers is largely owing to the fact that the masterpieces of these men make so great a requisition on mere vocal power that to have many great singers is out of the question. It is voice, voice, voice that is needed, whereas in the olden time it was art.

It is the eager hunt for phenomenal voices for the last twenty-five years that has speeded on the decadence of beautiful singing, so that the change in taste is really responsible for what the lovers of Italian opera charge to a mysterious interruption in the production of fine singers. The effect has been twofold: unfinished singers have been precipitated on the stage and finished singers, appreciating their superiority, have steadily raised their fees, until to engage them means either an otherwise cheap and wretched company or ruin to the manager. This is the case at present in Europe and America. A revulsion against Italian sweets may induce the public to put up with inferior art for a time, as it unquestionably has done in Germany; but this will not last, for it is dawning on the minds of the admirers of even Wagner's rugged and sometimes uncouth vocal style, that good vocalization cannot be dispensed with in the lyric drama. So soon as this is generally recognized we can expect to see the old thoroughness in vocal training gradually return. Then, in time, good ensembles will be possible and will be had even in Italian opera, which will not die until the public adopt a nobler attitude toward music than they occupy toward literature and the drama. So long as diversion is sought and nothing else we cannot expect Wagner's music-dramas, with their lofty appeals to an art-feeling like that which once inspired Greece, to crowd Italian opera into its grave.

But how about the extravagant fees demanded by singers? That matter will adjust itself. A few seasons of inactivity in London, Paris, St. Petersburg and New York and the question is solved. Singers dare not remain in idleness. Voices are not like real estate or wine, which are likely to improve in value as time moves on. A singer's career is at best but a span. How the solution will operate is already plain from the conduct of Patti. Rather than do nothing she accepts an engagement to travel in Europe for one-half the sum she demands in America. The same thrift will bring her back here and will eventually send her to Australia. Patience, good public!

CAN THIS BE POSSIBLE?

THE Cincinnati Musical Visitor makes the following editorial comment:

Joseph Bennett does not take kindly to the criticisms of the American press upon his "Impressions," received as he shot through this country awhile ago. He is particularly severe upon the New York Musical Courier, but that worthy journal can stand it, we presume. It seems to get along all the same, so far, anyway.

Mr. Bennett, whose articles entitled "Observations on Music in America," one of which appears in the London *Musical Times* every month, has not been severe on THE MUSICAL COURIER, but, on the contrary, seems to be very sensitive on account of our just, even if severe, censures on his course in attempting to analyze the nearly inexhaustible subject of music in this great country, after a sojourn here of a few weeks, chiefly in sleeping cars and as an invalid.

Although we have been surprised at a great many peculiar and arrogant remarks made by Mr. Bennett, we must admit that some ideas advanced in his last "Observations" (July number) place his views outside of the domain where serious consideration can be applied to them.

What do our readers think of the following remarks made by Mr. Bennett in the latest number of his "Observations," the one referred to above?

Let me add that, in the pretty town of Los Angeles, Cal., a quartet of brass instruments playing outside a small theatre or dime museum gave me more satisfaction than many efforts of greater pretense. The performers were men of taste, and had been together long enough to secure perfect unity; they had full control over their instruments, and used them with a degree of expression that exerted a powerful charm. These humble musicians had at least one very attentive auditor during my stay in the place.

A quartet of brass instruments, played by a dime museum band in Los Angeles, impresses the critic of the London *Daily Telegraph* and the London *Musical Times* so religiously that he devotes ten lines to it in his "Observations on Music in America," while he barely touches church music in New York and has not a word about American composers or compositions! We may as well discharge Mr. Bennett from serious consideration in the future. "It's English, you know!"

THE BONN MUSIC FESTIVAL.

First Production of Bruch's "Achilleus."

LETTER FROM OTTO FLOERSHEIM.

BONN, July 2, 1885.

WHEN summer heat expands the days and the rising dog-star kindly hints at vacations, the Germans have a pleasant habit of flocking toward the hospitable shores of Father Rhine. A few, to make good music; many to listen to the same, and very many again to avail themselves of this splendid pretext for a general merry-making, not overburdened with regards for music, nor totally unconnected with Rhine wine—"Weib und Gesang." These different pursuits, paradoxical as it may seem, agree perfectly well together, and though they all are in the same way, as it were, no one is in the other's way.

The Rhenish music festivals, like the tone artists' yearly gatherings, usually devote one or more evenings to the introduction of new compositions, forming thus a sort of ordeal, so to say; and the Bonn festival's centre of attraction was Max Bruch's new work, "Achilleus," the mate (or match or "pendant," what shall I say?) to his well-known "Odysseus." For this is likewise a composition for solo voices, chorus and orchestra on motives chosen from the "Iliad." The text, beautifully worded, is by a clever Bremen dramatist, Mr. H. Bulthaupt. A galaxy of musical talent had gathered on Sunday, the 28th ult., at the ambitiously-named Beethoven Hall. It is a concert hall of moderate dimensions, which, including the gallery, holds about 1,200 persons. The acoustic qualities of the building are of the finest. In it we attended also the great Beethoven festival of 1871, and the still greater Schumann festival under Joachim in 1873.

Max Bruch, who had lead all the rehearsals for his own work, conducted the same with inspiration, though with apparent nervousness. The soloists were Frau Schroeder-Hanfstaengl, soprano, well and favorably remembered in New York from last season's German opera at the Metropolitan; Mme. Amalie Joachim, alto, the divorced wife of the celebrated violinist; Emil Goetze, the renowned tenor from the Cologne opera; Georg Henschel, baritone, also well-remembered in New York and Boston, and Josef Hofmann, bass, from Cologne. To these add a chorus of 430 voices, composed of ladies and gentlemen from Bonn, Cologne and Barmen, and an orchestra of one hundred picked performers, also from the three aforementioned cities.

"Achilleus" opens with an introductory chorus depicting the situation of the besieging Greek army before Troy. Agamemnon then counsels the Greeks to abandon the fruitless siege and return home; but Odysseus appeals to their honor and arouses their drooping spirits; all clamor for battle. Achilleus, meanwhile is seated alone near the ocean shore bewailing the loss of his beloved and longing for battle, when the sudden tidings of Patroclus's fall sting him into fiery passion. He appeals to his divine mother, Thetis, for revenge. Thetis promises a splendid armor and speedy revenge to her son, but also reluctantly predicts his own early death.

The second part of the work leads us into Troy. Andromache and chorus are bewailing the war. Hector's parting with Andromache, a sublime duet; the chorus then narrates, in most descriptive manner, the contest between Achilleus and Hector and the latter's fall. Lamentation of the Trojans; the Greeks jubilant.

Part the third commences with Patroclus's funeral ceremonies. Three pieces for orchestra represent contests held in the Greek camp in honor of the great dead; first, "wrestlers"; second, "chariot race," and third, "the winners." The first one of these, for string orchestra only, in G minor 3-4 time, breathes the exciting heat of spirited contest, and is a gem of marvelous beauty, by far the crown of the whole work. If it had been given to the world as a posthumous Toccata by Bach, not only would the paternity have passed unquestioned, but the work would have been greatly admired by all classicists. The number was wildly redemande by the critical and enthusiastic audience. The other two numbers are good, but insignificant in comparison. Then, after a beautiful preparatory chorus, we have a soul-stirring duet, fraught with fierce emotions and full of dramatic force, between Achilleus and old Priam, who has ventured out into the Greek camp in the stillness of night to ask his own son's body from the slayer's bloody hands; he reminds Achilleus of his own old father far away at home, and thus moves him to compassion. Then follows a long and touching wail of Andromache over her fallen lord, her orphaned boy, and the imminent downfall of her house. A grand chorus as "epilogue," briefly summarizing the poem's contents, concludes the work.

Even this necessarily brief synopsis will show that there is no lack of occasion for grand music and dramatic effects in the poem, and well has Bruch used them. Some of the choruses might, perhaps, advantageously be a little more condensed (the entire representation took three hours and a half), but the apparent fulsomess is easily condoned for by the many beauties contained in the work, which leaves in the listener an impression of much greater and more favorable importance than even his "Odysseus." Some monotony, however, is caused by the sameness of the orchestration, more especially in the accompaniments, which are throughout very thick and sometimes even a little "muddy." The choral writing, like all of Bruch's, is most interesting and very fine, especially in the way of novel, harmonic devices.

The performance was excellent in every respect; chorus and orchestra were "on their mettle," as Bruch is very hard to satisfy, and the soloists' names vouch for their value. Of Mme.

Hanfstaengl and Herr Henschel we do not need to speak, as their excellent qualities are well-known and appreciated in New York. As for Mme. Joachim, she is still the finest alto on the concert stage now extant, and as for Goetze, he so overwhelmed us with the beauty and power of his magnificent tenor voice, that we openly declare never to have heard finer male singing before in our life. If he were to come to New York, of which, however, there is little or no prospect, he would revolutionize the town.

The public, as we said before, was as enthusiastic as it was critical, and there was no end of applause, flowers and laurel wreaths, all of which had double value for all artists, as it came from appreciative and yet discriminating hands. Among those present we noticed almost all the well-known Rhenish composers, foremost among whom stands C. J. Brambach, of Bonn, from whose hands we received several new and interesting works which we shall try to bring before a New York audience soon: there were, further, many of the best artists, both singers and players, both male and female; there were the Rhenish conductors, Franz Wüllner, of Cologne; Krause, of Barmen; Butts, of Elberfeld; Witte, of Essen, and all the rest of the music masters along the Rhine; there were more critics there than necessary, including such authorities as Hanslick, of Vienna (no relative of Hans Slick, of Baltimore); our old colleague, Dr. Guckeisen, of the Cologne *Gazette*, and Schrattenholz, of Bonn. Of course, there was Rudolf Ibach, the genial grand piano maker, who boasts of more artist friends than most any other man alive (and with good reason); and, since Ibach was there, everybody naturally looked around for Emil Sauer, and great was the astonishment not to find him; but he is in Weimar, hard at work with Maestro Liszt, although it is difficult to imagine what he wants to learn yet. In his stead, Ibach was accompanied by the genial Karl F. Witte, well remembered in New York by his numberless friends for his wit and general ability, and who now is one of the standbys of the firm of Rudolf Ibach Sohn, of Barmen.

The second day of the festival, according to ancient custom, was given over to the musical classics, and this was done so extensively on this occasion that the program was really somewhat too heavy. It contained nothing new to the readers of THE MUSICAL COURIER, except the lately newly found funeral cantata on the occasion of the death of Josef II., by Beethoven. It will be remembered that the manuscript was discovered by a Vienna merchant, and the work was performed for the first time in Vienna late last fall. This was its second production, and let us hope, for the sake of Beethoven's immortal glory, that it be also the last one, as the work contains little of value, except an aria for soprano with chorus, and this same aria Beethoven has used much more advantageously in the second finale of "Fidelio" when the faithful wife takes the chains from her liberated husband. We do not doubt that Beethoven well knew the small value of the cantata and that for this reason and because he again made use of the same material he left the work unpublished.

Of Beethoven. Bonn's greatest son, of course, more had to be given on this occasion, and so the program besides the above novelty contained also the "Coriolan" overture and the F major symphony. They were well rendered under the skillful, concise and musicianly guidance of *Musikdirektor* Leonhard Wolff, of Bonn, Mme. Max. Bruch, with agreeable mezzo-soprano voice, rendered the aria "parto, parto," from Mozart's "Tito," and the concert closed with a good performance of Händel's tedious and antiquated "Alexander's Feast."

The third evening brought the so-called "artists' concerts" and was for the general public by far the most interesting and enjoyable. The program, which was most varied, opened with Schumann's C major symphony, somewhat slovenly conducted by Max Bruch. We have heard it considerably better led under Thomas when played by the New York Philharmonic Society. Frau Schroeder-Hanfstaengl then sang "Ocean, thou Mighty Monster," from Weber's "Oberon," with wonted success, and then followed, what was to us the revelation of the evening, Eugen d'Albert's performance of Brahms's B flat major concerto. We had heard in New York an abundance of this young artist's playing, we had also twice heard the concerto rendered by no less an artist than Joseffy, but both the player and the work far surpassed our preconceived ideas. D'Albert must be heard to enable one to know what piano-playing means. He is the only one who could stand a comparison with Rubinstein, and leave a doubt about which is superior. One forgets his skill, his powerful tone, his wonderful touch in the all-absorbing attention over his poetical and enchanting conception. This is true, great and noble playing, and with such artistic understanding, it is clear that he also brings in the thoughts of the composer, as they show themselves in his own inspired brain, more clearly to the understanding of the listener. We repeat it, his rendering of Brahms's concerto was to us a revelation both in piano-playing and in the understanding of one of the most intricate works of the entire pianoforte literature. Of smaller works he later on gave Chopin's "Berceuse" and second "Impromptu" and Rubinstein's "Barcarolle" and C major "Etude." Of course he was encor.

Mme. Max Bruch gave two charming songs, not mentioned in the program; Herr Henschel rendered Loewe's ballad, "Die verfallene Mühle;" Herr Goetze carried away the public by his spirited singing of Schumann's "Provencalisch Lied" and Franz Kies's "Am Rhein und beim Wein," being also forced to surrender to the encore demand; Mme. Joachim rendered Schubert's "Kolma's Klage," Brahms's "Sapphische Ode," op. 94, and L. Prochazka's "Mädelchenlist," with beautiful and sympathetic voice; the orchestra played Brahms's "Academic Overture,"

a very appropriate number for the city of Bonn, and the concert and festival closed with the repeated rendering of a chorus from Bruch's "Achilleus."

The Metropolitan Singers and Operas.

EDMUND C. STANTON, director of German opera at the Metropolitan Opera House, and the secretary of the corporation, returned from Europe on Saturday last, having been gone from May 16 and having secured the principal singers, the chorus, the scenery, &c., for the production of opera in German at the Metropolitan this coming season. In a chat with a representative of this journal Mr. Stanton expressed his entire satisfaction with the results of his trip, and predicted a brilliant season—so far as his conservative and cautious habit would allow—of opera this fall and winter. He considered that the company for this year was stronger than last season in tenors and baritones. He had been disappointed in not securing Hans Richter as conductor, but was extremely pleased with the engagement of Herr Seidl, who, by the way, is one of the most competent conductors of opera in Europe to-day. Frauleins Brandt, Kraus and Slach, and Herren Robinson and Kermilt, of last year's company, have been re-engaged. The prima donna of the company is Lilli Lehmann, of the Berlin Opera House. Kramer-Wiedl is the dramatic soprano, whose fame rests on her singing in "Götterdämmerung." The three leading tenors are Herr Stritt, of the Frankfort Opera House; Sylva, recently of the St. Petersburg Opera House, and Alvary, the lyric tenor, of Weimar. The basso is Herr Fischer, of the Dresden Opera House, whose alternate is Herr Lemler, of Riga. The baritones are Herren Robinson and Alexy, of Vienna. Herr Van Hell, of the Victoria Theatre, Berlin, will be the stage manager. The premier danseuse is De Sortis. The chorus will number eighty-three.

The season will open on November 23 with Goldmark's "Queen of Sheba," and will continue to March 6, with an intermission of two weeks for the Philadelphia engagement. The operas which will be produced during the season are "Lohengrin," "Tannhäuser," "Rienzi," "Meistersinger," "Walküre," "Götterdämmerung," "Carmen," "Aida," "Prophet," "Faust," "Masaniello" and "La Gioconda," besides "Queen of Sheba." The orchestra will be, as last year, that of the Symphony Society.

Berlioz.

A musician, Berlioz occupied an altogether unique position. In the use of the orchestra he was quite original. It is hotly debated whether Wagner borrowed from Berlioz or Berlioz from Wagner. The debate is idle. Both men were colossal instrumentalists; both came under similar influences in the grand upheaval of all social and political ideas between 1830 and 1850, which in literature found its expression in Victor Hugo and George Sand; in religion, through the eloquent De Lamennais; in music, through Wagner, Liszt and Berlioz. Certainly Berlioz copied no one; neither did Wagner; they were joint workers in the same field, one in France, the other in Germany; they between them effected the complete emancipation of the orchestra, only Berlioz was deficient, certainly deficient in ideas, in substantial imagination, in beauty of thought; his phrases are seldom truly inspired, and often formal, although his handling of them is masterly and surprising in its breadth and boldness. He never quite loses the fidgety restlessness of the French school, and in his music, as in his life, is utterly uncontrolled, for Frenchman he remained, in spite of himself, to the backbone. The calm and sustained majesty of Wagner he never attained to. Berlioz is volcanic, withering. Truly a man of blood and thunder—at times weird and phantom-like—a caller of spirits, now infernal, now celestial—never a ruler of them. Still he is a great, and in some respects—Brahms and Wagner not excepted—the greatest master of orchestration since Beethoven, and he attempted and achieved in mere effects of sonority and orchestral timbre what Beethoven certainly never attempted.—*Pall Mall Gazette*.

A gentleman who made up in politeness what he was lacking in musical knowledge requested a young lady to play the piano for him, a request which she kindly acceded to. She soon reached a presto movement in the composition she was playing, when he approached her and deferentially said: "Miss, do not hurry on my account, I have time at my disposal to listen to you."

The Imperial Opera at Vienna has given during the past year—the house was open for eleven months—67 operas with 300 performances. At the head of the list figures Richard Wagner. The same has been the case at the Royal Opera at Berlin. The following is a list of the masters performed at both houses. It may be remarked that, at Berlin, opera was given only during ten months. There was given—

	At Vienna.	At Berlin.
Wagner.....	10 works, 53 performances.....	7 works, 40 performances.
Meyerbeer....	3 " 36 "	4 " 16 "
Venice.....	5 " 26 "	3 " 9 "
Dioniso.....	5 " 20 "	3 " 8 "
Auber.....	4 " 17 "	2 " 8 "
Rossini.....	15 "	9 "
Gounod.....	8 " 11 "	2 " 2 "
Weber.....	1 " 3 "	1 " 18 "
Beethoven.....	1 " 3 "	1 " 6 "
Lortzing.....	1 "	20 "
Mozart.....	3 " 9 "	4 " 15 "

Marschner—*Vampyr*—revived—was given at Vienna 14 times, at Berlin once. Gluck also is in fashion at Vienna, where they have a splendid contralto and distinguished actress for the part of Orpheus. Works by Goetz, Adam, Rubinstein, Boito, Grisar, Massé and Ponchielli were performed at Vienna and not at all at Berlin, while the reverse was the case with works by Spohr, Kreutzer and Nessler.

PERSONALS.

ABOUT W. WAUGH LAUDER.—One of the leading musicians in Canada, is Mr. W. Waugh Lauder, of London, Ontario, director of music at Hellmuth Ladies' College and lecturer on music at University College. Mr. Lauder studied with Franz Liszt two years and corresponded with Richard Wagner. He will give a piano recital at Steinway Hall, in this city, during the coming November.

IN THE CATSKILLS.—Mr. Max Liebling, the well-known pianist and music teacher, will spend the summer at Scribner's in the Catskills. Mr. Liebling is deserving of rest and recreation, as he is one of the most assiduous musicians in New York.

CAPPA OF THE SEVENTH REGIMENT BAND.—The programs arranged by Signor C. A. Cappa, who is directing his Seventh Regiment Band at Brighton Beach, are excellent models for popular performances. Cappa and the band will be again this year at the Louisville Exposition. Here is something Cappa recently said :

Chance brought me to America. It was in my twenty-first year when one day I was with the band in the royal gardens. I was playing the solo, the finale of "Lucia di Lammermoor," upon the trombone. An American commodore in command of the Congress happened to be present, and it was his favorite air. When I finished he came and asked me how I would like to take an engagement to go to America. I had always wanted to travel, and at once accepted his offer. A few weeks later I was at Genoa, and went on his ship as a musician. I played "Lucia" for that commodore several hundred times on that voyage, which lasted for twenty-two months. During that cruise we visited a great many countries, including Turkey, Spain and Greece. Among other points we went to Jerusalem, Jaffa and the River Jordan.

After coming to this country, I spent seven years with Theodore Thomas. He had then the best orchestra I have ever heard, and the best one in the world. In my judgment, if the American people raised a monument to him now they would not be doing him too much honor. He has been the Christopher Columbus of our music. For ten or twelve years that man was little better than a martyr, yet in all his straits his musicians never went unpaid. Their claims had to be satisfied, so imperative was his sense of duty, even if he had to sell his watch. A great man, he was and is our greatest musician. I think he will yet accomplish a great deal, as he at last has means at his disposal.

WHAT MARCHESI SAYS ABOUT SINGERS.—Mme. Marchesi, the renowned singer teacher of Paris, says in reference to the vocal endowments of women of various nationalities, that she places Germans and Italians highest, Hungarians and Swedes very high and Americans next to them; the English come last. She deprecates the haste of Americans to become public singers. Instead of six months, they should study three years and more before they should expect a mastery of the voice.

MR. BOWMAN'S WHEREABOUTS.—Mr. E. M. Bowman, president of the American College of Musicians, who resides in St. Louis, is spending the summer at Barnard, Vt. Mr. Bowman recently gave two organ *soirées d'imitation* at Bridgeport, Conn., which were highly spoken of by musicians who attended them.

OVER EIGHTY YEARS OLD.—The Danish composer, J. P. E. Hartmann, father of Emil Hartmann and father-in-law of Ails W. Gade, is over eighty years of age. He resides in Copenhagen.

HIS BIRTHDAY.—Our old friend Luigi Arditi was born sixty-three years ago this day—July 22, 1822. May he live long and prosper!

Emil Liebling.

IN Mr. Liebling's piano playing there is such an air of mastery, so much intelligence, and at times so pronounced a virtuoso flavor that it is perhaps a questionable compliment to call him the leading pianist in Chicago. To make such a remark of him is to invite comparison which can only result in showing that, take him all around, there is no other public player here who can fairly be compared with him. Yet while it may not be a compliment to call him the first of Chicago's pianists, it is a compliment to say of him that he is universally regarded in this light by the musicians and the general public of this city. This, after fourteen years' residence in a town as large, so cosmopolitan and so attractive as Chicago, is certainly a compliment. It carries in it, moreover, a recognition of the adventitious qualities of social acceptability as well as the proper tribute to musical qualities of an exceptional character.

Emil Liebling comes honestly by his success. He is of a musical family. His brother, Max, has long resided in New York, where he is known prominently as a teacher, a superior accompanist and an artist. His younger brother, Saul, is widely known here and in Europe as a brilliant virtuoso pianist. His youngest brother, George, is already a most accomplished virtuoso. His concert career is only now beginning, but his reputation is already that of a master. All the boys have been pupils of the great educator of modern concert pianists, Theodore von Kullak. About four out of five of the concert pianists of the present time, whose biographies speak so touchingly and confidentially of their pupilage with Liszt, really learned their piano playing and their interpretation from Kullak, and only after graduation there tarried a few days at Weimar for the Liszt "nickel-plating" so indispensable for preserving their reputation from tarnishing during the ocean-voyage to America. It was of Kullak that Mrs. Hershey Eddy said that, after studying with him three years, and after attending a large number of his class lessons for the mere sake of hearing him play and teach, every interpretation of his stood in her mind as the model, as the only correct way in which the piece in question should be played. His interpretations had this self-convincing quality in every department, from Mozart and Bach to List and Tausig.

Previous to his study with Kullak, Mr. Liebling had been a pupil of Ehrlich, Tausig's assistant and the author of the so-called "Tausig Daily Studies." Liebling's relations with Kullak may be inferred from the fact that during his second period of studying at Berlin in 1874-76, he held a position as teacher of the piano in Kullak's school. It was during this period that he made the acquaintance of such well-known pupils of Kullak as W. H. Sherwood, Scharwenka, Nicodé, Sternberg, Moszkowski and others. It is a curious circumstance in this connection that although Mr. Liebling is a German born, and of so musical a family, he is very much of an American. His coming to this country so young, and his being so long connected with leading schools and colleges have made him thoroughly *au courant*, not alone in the English language (which he speaks and writes like a vernacular), but also in American ideas. Thus he understands completely the American capacity, and this, I take it, is one secret of his success as a teacher and of his unfailing popularity as a recitalist—if I may cut across the corner of a word that way.

As a pianist, Mr. Liebling's most distinguished quality is intelligence. From a technical standpoint he may be fairly called a virtuoso, able to give effective interpretations of every sort of a composition, from the oldest to the newest. There are few Bach players better than he. That old-school technic of equal, even finger-work he has to something like perfection. Were his qualifications in the modern school less noticeable this alone would entitle him to rank as a master. He also has a fine Thalberg technic, but as he is equally at home in Chopin and Liszt, we are obliged to conclude at the end of the inquiry that he has a very complete outfit for a modern pianist. This becomes still more incontestable when his enormous repertory is taken into account. During his residence in this city I remember of hearing him play the Reinecke, Weber, Chopin and Henselt concertos and, I think, one of Beethoven's and one of Mendelssohn's with accompaniments and without accompaniments, and so large a list of Bach, Händel, Scarlatti, Beethoven, Mendelssohn, Schumann, Chopin, Thalberg, Liszt, not to mention a vast array of salon pieces and important novelties by all the modern composers, that it would be unjust to him to attempt to reproduce it here, for I should probably omit many of the things which he would most wish to have remembered. All of these pieces he played without notes, and with the genuine ease that belongs only to the master.

Of Mr. Liebling's work as a teacher I will only say that several of his advanced pupils at different times have gone abroad for the "superior advantages" of European study. In every case, I believe they have returned, after one or two years' playing, little, if any, better than when they went away.

Mr. Liebling was born in 1851, and ought, therefore, to be about thirty-four at the present time. In manner he is easy, and in repartee sarcastic and witty. Mr. Liebling as a composer has cultivated the best style of salon music. The following compositions from his pen have been published and played extensively: "Florence Valse," "The Meteor Galop," "Feu Follet and Alumbplat;" also, a "Gavotte Moderne" and a song entitled "Adieu."

Trusting that the imperfections of this rather hasty account of the subject will be set down to my limited knowledge of Mr. Liebling, extending no farther back than about fourteen years, I remain his friend and neighbor,

W. S. B. MATHEWS.

CHICAGO, June 8, 1885.

The Techniphone.

WE are pleased to notice the extraordinary and rapid growth in public favor of the techniphone, Mr. Virgil's new invention for the practice of piano exercises and the learning of pieces. It is seldom that an instrument so novel in its uses and calculated to work so complete a revolution in long-established methods meets at once with an unqualified endorsement and welcome from men eminent in the profession.

The want of some such help in achieving one of the most difficult of human attainments—the mastery of the piano—had no doubt been long felt by hundreds of teachers and artists, by some consciously and urgently, and by still more in an indistinct, semi-conscious way; but it was to the patient study, labor and insight of one man, at last, as is usual in such cases, that we owe the final realization.

The words of one of our most successful teachers—"The techniphone is the first means I ever had at my disposal for teaching the piano correctly and thoroughly," and of another, "I am very grateful to the inventor of the techniphone, for I consider that I have made more progress during the eight months that I have tried it than during the four years previous," are but an expression of sentiments entertained by all who have become thoroughly acquainted with it.

It is, moreover, a peculiarity of the techniphone, as of all important inventions and discoveries, that it gives us more than it first promised.

The original object was to devise some labor-saving means for the more easy and certain mastery of piano technics—the shortening of time and labor; but another valuable quality, that it spares a suffering world the almost intolerable annoyance of piano-drumming, has won for it already as many commendations and friends as any other point about it. In this respect it is a blessing not only to pianists and pupils, but to the entire modern world, to all who have ears to hear and nerves to feel.

A pianist whose chief object in playing was to impress his auditors with the perfection of his technique, making it appear that even the easiest composition was replete with difficulties, was recently told by an observing listener: "My dear sir, you surmount even the simplest compositions with the greatest difficulty."

HOME NEWS.

—M. Chevalier de Kontski gives recitals this week in Burlington, Vt.

—McCaull's "Black Hussar" Company opens in Philadelphia on October 3.

—Mr. Louis Blumenberg, the violoncello virtuoso, is at his home in Baltimore.

—“Claude Duval” is to be given at the Boston Museum, to succeed “Billee Taylor.”

—Theodore Thomas's summer concerts at Armory Hall, Chicago, are great financial successes.

—Mr. Emma Abbott (Eugene Wetherell) can be seen frequently on Union square. His wife is in Europe.

—Mathilda Phillips will probably sing in the “Mikado” under the management of Duff at the Standard Theatre.

—Walter Damrosch, while abroad, procured from the publishers the score of “Parsifal,” which will be used here during the coming season.

—Although the summer concerts at the Boston Music Hall, under the direction of Mr. Adolf Neuendorff, are eminently satisfactory from a musical point of view, a good many persons object to the sale of beverages and the innovation made in Music Hall.

—The Mexican National Band, now playing at Mechanics' Hall, Boston, is directed by Captain Payen. Its composition is as follows: Clarinets, 12; flutes, 3; picolos, 2; hautboys, 2; cornets, 4; saxophones, 9; bugles, 3; French horns, 2; trombones, 7; oboes, 7; tenors, 6; baritones, tympani, bass drum, fagot, tenor drum, cymbals, tambourinist.

—A messenger boy went to Treasurer Smith at the Casino on Thursday last, to procure seats in a row toward the front of the house for “Nanon.” “Can't accommodate him yet,” was Mr. Smith's answer. “When can I get them?” “Not before September 1.” “What is the best you can do now?” “Fourteenth row.” And it was only noon. Every seat is sold nightly and advance sales are phenomenal. This is a good send-off for Manager Arsonon.

—Charles Lautenschlager, a Jersey City musician, played the viola in an orchestra at the Academy of Music in that city one night last winter. After the performance he left the theatre for a few minutes, and when he returned the viola had disappeared. He had paid \$300 for it. On last Sunday week a friend of his was sitting in Pohlmeyer's Hotel, on Jersey City Heights, listening to the music of an orchestra. He had often seen the missing viola, and he thought he recognized it in the hands of one of the musicians. He went after his friend Lautenschlager, and he at once recognized the instrument as the one he had lost. He claimed it, but the musician, John Hosse, refused to give it up. Hosse said he bought the instrument from a man named Warner, who lived in New York. Lautenschlager found Warner, and he said he bought the viola from a pawnbroker. The instrument was returned to Lautenschlager last Saturday.

Music on the East Side.

AFTER several years, the Park Commissioners have decided again to give concerts at the Tompkins Square Park. The first concert this season was to be given on last Tuesday afternoon, but, owing to the rain, it was postponed until the following afternoon at 5:30 P. M. Contero's Ninth Regiment Band, under Signor Luciano Contero, interpreted the following program:

1. Coronation March, "Le Prophète"..... Meyerbeer
2. Overture "Midsummer Night's Dream"..... Mendelssohn
3. Waltz, "Le Petit Bleu"..... Wenzel
4. Selection, "The Beggar Student"..... Millocker
5. Galop, "The Kemble"..... Contorno
6. Overture, "Rienzi"..... Wagner
7. Polka, "Baby"..... Bial
8. Cornet solo, "Stabat Mater"..... Rossini
Signor Carmine Sanna.
9. Waltz, "Annetta" (new)..... G. E. Contero
10. Grand Fantasia, "Midnight Express" (new)..... Cartini
(First time in New York city.)

This program was entirely too classical for the occasion. The only piece which seemed to please the people was the shrieking "Baby Polka." President Crimmins and Treasurer Beekman were there and attended to the management. There was quite a crowd assembled there, and many noisy children and crying babies, and the usual park lounger, but, under the good order of Captain Beattie and Sergeant Ferris with sixty men, they were kept in trim.

Mme. Patti appeared as *Rosina* on Saturday, when another American idea was imported, viz., a big bouquet three yards in circumference, of red roses, with the word "Patti" in white roses in the middle. It must have cost somebody a good deal of money. On Tuesday night Mme. Patti was announced to appear in "Faust," but when the audience arrived they found bills stating that the artiste was again suffering from indisposition. Out of five representations announced, Mme. Patti has therefore twice been unable to sing; a fact hitherto unprecedented in her career. The theatre was not closed, but the new Russian soprano, Mlle. Fohstrom, was hastily summoned to sing *Lucia*, which task, considering the short notice, she fulfilled with reasonable success.—*London Figaro*.

Is Blind Tom a Slave?

WASHINGTON, July 13.

THE suit brought by the mother of Blind Tom in the Virginia courts to rescue him from the control of his old master, James G. Bethune, of Columbus, Ga., when the facts become known, says the *Sun*, cannot fail to awaken a profound interest in the fate of that strangely-endowed human being. The facts developed on the presentation of a petition to the Judge of the County Court of Fauquier, Va., a few days ago, can leave no doubt in any fair mind that Tom's invaluable services have been appropriated by Bethune as effectually as if the laws of slavery still prevailed, not only in the South, but north of Mason's and Dixon's line. Tom has been well clothed and fed, which were essential conditions for the use that has been made of his talents; but he has nothing to show for the many thousands, probably a hundred thousand dollars, he has made for his master.

Tom's mother is now in this city, poor, and dependent upon the charity of friends. She is a small woman, a thorough-blooded African in descent, but not black. Her complexion is that of the crew men on the Liberia coast, which is described as dark brown. Her hair and features are African.

Her son Thomas, as she calls him, exhibited his wonderful musical talent before he was a year old. He was born entirely blind, but a surgical operation enabled him to see indistinctly; a faculty which he still retains, being able to distinguish large objects and to move about a room without a guide. In his infancy he was attracted by the singing of birds, the barking of dogs, and similar sounds, and would endeavor to crawl to them. Hearing the piano in the house of his master, he would endeavor to get to it; and at length succeeded while the family were at dinner. They were all greatly surprised to hear a tune played, and their surprise became amazement when they discovered that the little blind negro baby produced it.

Tom was born in 1849, and this wonderful discovery of his talent was made in 1850 or 1851. His master, it is said, took him to Columbus, Ga., and had him instructed in music, and began to exhibit him for money when only five years old. Tom remained a slave until the close of the war, when he was bound by his parents to Bethune, the master, for five years, at the end of which he would become of age. The terms were that the parents, Mingo and Charity Wiggins, were to receive \$500 per annum, be placed in a comfortable home with maintenance, and that Tom was to receive \$20 per month, with 10 per cent. on all profits.

The contract was for five years. Bethune paid some money from time to time but never accounted for the profits, and shortly afterward removed to Virginia, where he bought an estate. On the 25th day of July, 1870, Bethune, without notice, it is said, to Tom's parents, whom he knew to be alive and resident in the wretched cabin in which he had placed them, near Columbus, had Tom committed to the keeping of his son, John G. Bethune, as a lunatic. It is said this summary process by which a free-man was deprived of his liberty was gone through with by the court without requiring any of the safeguards which the laws have provided to be observed. There was no examination by experts nor notice to parents; and thus was Tom forced, under the pretext of lunacy, to become the servant of his old master's son. Bethune exhibited this alleged or decreed lunatic all over the country as a musical prodigy, and made immense sums of money. It is said that he made \$40,000 clear during one season in California. Young Bethune, Tom's committee, or master, is said to have been improvident, and spent large sums in fine horses. The family were poor at the close of the war, and remained so until the revenue from Tom's talent made them rich.

Tom, in the meantime, has been kept in close confinement, oftentimes under lock and key, and no person has been allowed to communicate with him. He has grown up in absolute ignorance of everything except music. For several years at a time he was not returned to his mother, and then only for a few days. He knows nothing of either divine or human relations, except implicit obedience to his master.

John G. Bethune died in 1884, being run over by a train of cars at Wilmington, Del. His father, James N. Bethune, who was on the commitment bond for \$20,000, went into the Fauquier Court, where Tom had been committed as a lunatic in 1870, and had himself appointed a committee to take charge of Tom. Another son took the father's place as bondsman in the reduced amount of \$5,000. The accommodating judge waived the legal requirements of the certificates of physicians or other witnesses; and, indeed, an examination by physicians or others would have been impossible, as Tom at that time was on exhibition at Charlotte, in North Carolina, 400 or 500 miles from Fauquier Court House.

It was not until this second commitment of Tom to the Bethunes as a lunatic, that his poor, ignorant mother, in her Georgia cabin, was made aware of the fact that he was held and bound in that way. He had been practically held as a slave for fourteen years without her knowledge. Her husband died the year before in extreme poverty, without having seen his son in a dozen years. The Bethunes were rolling in wealth, earned by Tom, while his parents were living and dying in destitution in the wilds of Georgia. The old woman says she was not able to buy medicine for her children, of whom she has had twenty, thirteen being now alive. It is needless to add that she was unable to procure counsel.

It was under such circumstances that some persons volunteered assistance. Tom was playing in New Orleans. The mother was taken there, and a writ of habeas corpus was sued out for Tom,

the object being to try the question of the legal custody claimed by Bethune. To avoid the inquiry Bethune ran away, taking Tom with him. The mother then determined to pursue the Bethunes, and if possible reclaim or release her son. She went to New York with her friends to establish her residence, and become a citizen of that State. Bethune came back to Virginia, exhibiting Tom in the small towns, but avoiding publicity as much as possible. When he reached Warrenton, the county seat of Fauquier, Tom's mother presented her petition for a writ of habeas corpus. At first the judge refused to issue the writ, but after sending for and consulting with Bethune, he consented to do so, and set a day for the hearing. The petition set forth the facts that Tom had been committed without legal examination; that he had not been submitted to the jurisdiction of the court; that he had not been examined by a physician; that no witnesses testified to his insanity; that he was deprived of his liberty without due process of law; that he was exhibited for gain by his committee contrary to law; that he derived no benefit for such gain or profit; that he was deprived of access to or intercourse with his mother and family; that he was subject to such cruel treatment that his mind was not allowed to develop; that he was intentionally kept in ignorance and prevented from knowing what is right, and that his committee knowingly and intentionally kept him in a state of imbecility for the purpose of making gain and profit out of his condition; that his present state of imbecility was the result of systematic and intentional treatment by his committee; that he was not a lunatic at the time he was committed, and is not a lunatic at the present time; that he is entitled to his liberty because he is sane, and the mother demanded in open court that her son be examined, and if found sane that he be returned to his family and friends; that the Bethunes had been robbing him for twenty years under legal forms without her knowledge or consent.

Bethune answered by simply presenting the commitment under which he acted, and the judge decided that that was sufficient. The Court had said in 1870 that it was satisfied that Tom was a lunatic; he would not examine him, because that sentence in 1870 was conclusive, and the presumption was, if he were a lunatic in 1870 he was a lunatic in 1884. He therefore remanded Tom back to the custody of Bethune, and added, by way of emphasis, that James N. Bethune was the only man who should have charge of him. This was equivalent to declaring by this Fauquier Judge that a man who has once been declared a lunatic must remain a lunatic forever, and that the committee who exhibited the lunatic in public, and realized large sums from it, which he appropriated to his own use, was the only proper person to be entrusted with the responsible duty.

The counsel for the mother, of course, excepted to this ruling, and set out their exceptions in full. The judge signed them, and they form a part of the record in this case.

In this extremity the counsel for the mother turned to the courts of the United States. They went before Judge Hughes of the Eastern District of Virginia with a new petition, setting forth that her son was held in slavery, and had not received the benefit of the emancipation laws of the United States; that he was held in involuntary servitude without due process of law. Judge Hughes granted the writ, and made it returnable at Alexandria, Va., where he was holding a circuit court.

At the hearing he decided that the allegation of slavery was not sustained, and that he had no right to examine into the finding of the court of Fauquier county. He examined Tom as to illegal restraint, and Tom answered promptly that he wished to remain with the Bethunes; that he was treated kindly; that he did not want to go with his mother; that the people who were seeking him would take away his piano and not allow him to play, and he did not know what they would do to him. But when questioned further by the judge, at the suggestion of counsel for the petitioner, he as promptly replied that he was instructed by the Bethunes to make these answers; that the Bethunes told him his mother would take his piano from him, and would not let him play, and that the Bethunes had told him his mother was with a gang who would do him any injury.

Judge Hughes, in his concluding remarks, said if Tom were set at liberty, it was evident he would go back to Bethune. He could not examine the question of sanity, because he had no jurisdiction in the case, the commitment of the court of Fauquier county being conclusive on that question. Under all the circumstances of the case, he would remand the prisoner to the respondent; but would recommend that the petitioner appeal this case to the United States Supreme Court. The writ was dismissed, each party paying its own costs.

It appears from this statement that Bethune, since the expiration of his contract with Tom's parents, has been under no legal obligation to do more than feed and clothe his ward. That contract expired by limitation in 1870, since which time, as the guardian or committee of the alleged lunatic, Bethune has accumulated a fortune, and no thanks to poor old Charity Wiggins, the mother of his valuable property. The studied and, it seems, successful attempt to alienate the affections of the child from the mother is the crowning infamy of this business. Will not a court of equity somewhere interpose to make Bethune account to Tom for his earnings?

Concert and opera at 98 degrees (98°) is not "play," but is what is accredited to Mr. Jerome Hopkins, who gave his "Taffy and Old Munch," at Nyack-on-the-Hudson, last Friday evening, before a splendid audience, that favorite resort being full of visitors at present. The composer was entertained during his stay at the private residences of Mr. Davidson, Mr. Merritt, Mr. Wood and others, and was also invited to play at the famous Boat Club Ball-room.

FOREIGN NOTES.

Miss Hope-Glen is in London.

Faure is writing a "Method of Singing."

"Lohengrin" will be produced in Paris next winter.

Jenny Lind occasionally sings in Putney Church, London, it is said.

Col. Mapleson, of her Majesty's Opera Company, will spend July at Aix.

There will be no Italian opera at Bucharest, Roumania, next season.

Dr. Hans von Bülow has made friends again with the Intendant von Hülsen.

M. Audran's new opera is entitled "La Nouvelle Fermière," the libretto being Farnie's.

Brindley Richards, the English composer who died recently, left an estate of \$25,000.

Panofka, the well-known singing teacher, has left Florence, and is now residing in Dresden.

Miss Medora Henson, soprano, and Mr. Walter Emerson, cornetist, were recently in London.

Anton Rubinstein's new opera is to be called "Moses." Whether it is holy Moses or not, we cannot say.

Herr Louis Liszt, younger brother of Abbe Liszt, recently died in Hungary, says *Figaro*, age seventy-three.

M. Joncière's opera, "Le Chevalier Jean," which was lately done at the Paris Opéra Comique, is to be produced in Berlin.

Le Guide Musical notes the coincidence that Sir Julius Benedict and his master Weber both died in London on the same day of the year, June 5.

Herr Johann Strauss, has completed his opera, "The Gypsy Baron," and is now arranging for its simultaneous production in Vienna and Berlin.

Dr. Hans Richter is creating much uneasiness among English musicians by discharging many of them and replacing them with Germans in his orchestra.

Herr Adolf Robinson, the baritone of the German opera at our Metropolitan Opera House, is singing in Marschner's "Hans Heiling," at Kroll's Theatre, Berlin.

Signor Ristori, a brother of Mme. Ristori, the tragedienne, teaches operatic diction, declamation and deportment in Paris in the classes Mmes. Marchesi and Lagrange.

For \$100,000, which she gives to the Marquis de Caux, the latter individual renounces his claim to the annuity which Patti has been paying him since their separation.

The company next season at the Teatro San Carlo, Lisbon, will include Signore Borghi-Mamò, Russell, Morelli, Novelli, Borlinetto, M. Jourdan, Signori Bassini, Cotogni and Pinto.

The interesting news is circulating that Mr. Maurice Strakosch is soon to publish his memoirs. He can no doubt give an interesting résumé of musical events during the past fifty years, based upon personal experience.

Mlle. Nevada writes from Paris that she intends making a concert tour in the United States next season. We do not think there will be much money in it for her manager, at least this side of the Rocky Mountains.

Herr Wilhelmj, the violinist, did not appreciate the economy practised by the people of Gothenburg during a recent tour in Scandinavia. At his concert there his audience was uncommonly small, but next day a throng came to the depot to see the famous violinist. As the train moved off he said to a friend: "Next time I come to Gothenburg I shall give my concert at the railway station."

The program of the Musical Congress which is to meet in August, in Antwerp, has just been announced. It is divided into four sections, the first covering historical and aesthetic questions, the second having as its object the discussion of musical instruction, the third the discussion of the subject of "Musical Theory," and the fourth the discussion of authors' and international copyright.

In discussing the vexed musical pitch question from an English standpoint, the *Spectator*, of London, says: "The previous history of the pitch question shows that, so far as England is concerned, it is hopeless to expect any result from the meeting of conferences and the appointment of committees. Rather must we look for success to a resolute attitude on the part of the great virtuosi, whose services are indispensable. Mr. Sims Reeves forced on a crisis sixteen years ago. Joachim might do the same now if he chose, or Herr Richter, and so bring the question to a practical issue."

M. Paulus, who was director of the Garde Républicaine Band, of Paris, when it visited this country in Boston jubilee times, is announced as the director of the Saturday evening concerts given by the proprietor of the Bon Marché in Paris. The character of these concerts can be guessed from the program announced for that of July 4, which was as follows: Valse et Galop, R. Marengo; Le Chevalier Jean, Victorin Joncières; Solo de clarinet (exécuté par M. Salinger), Verdi; Prélude et "Marché Nuptiale," Richard Wagner; "Le Grand Mogol," E. Audran.

Händel's Orchestra.

HÄNDEL choral societies, Händel Christmas performances, Händel festivals have become part of the institutions, almost part of the religious observances, of the country. Now, the purity of an institution and of a ceremonial becomes disfigured by formal accretions and meaningless decoration as soon as the spirit of the observance is dead and only the corpse thereof is galvanized by the inspiration of some novel and foreign sentiment. This has long been the case with Händel's music. Few of his works have survived—only those, indeed, whose literary character and traditions secure consideration on other than purely musical grounds, and even of these the right and true appeal has never been effectually heard. Something German or something Italian, but always something modern; something noisily and sectarianly religious; at best something romantic, many-sided and dramatic—any and all of these have been delivered; but never the reticent and polished, yet forcible, utterances of the most stately of musicians. The approaching Händel Festival, which coincides with the bicentenary of the composer's birth, seems a right moment to begin a revival of his music in its pristine purity. It is possible that, played as it was written, it might not be at once acceptable to the aesthetic emotions of to-day; but it is at any rate certain that it would arouse a feeling that is far stronger and more general—the feeling of curiosity. Love of novelty it was that led to the gradual disfigurement of Händel's work; and to this same passion there is every probability of our owing its restoration.

Accounts of the first Händel commemoration prove the orchestra of 1784 to have been composed of very different materials from that of to-day, yet to have been capable of peculiar and wonderful results. In those times certain instruments were so formidable in number that the general orchestral tone must have been something entirely unknown to us, and rich in effects, climaxes and gradations of sound, which have disappeared from our experience. Moreover, musicians, from Mozart down to Sir Michael Costa, have been constantly supplying additional parts. Mozart wrote to replace the organ where it was not available; others to obtain some sort of effect where the beauties of the original had been lost by changes in the composition and proportions of the orchestra; others yet to supply the equivalents of parts omitted because some instruments were altered in structure, or their players so educated as to be no longer able to execute certain passages as they were written.

There has been no consensus of opinion as to what extent some alterations are necessary or permissible; but it is confessed that such as have been actually introduced are both injudicious in their nature and extreme or unnecessary in their application. Some musicians contend with Mr. Rockstro that all additional accompaniments, even Mozart's, are superfluous; that when an old composer accompanied an air with a thorough bass and figures indicating chords on the organ or harpsichord, he intended such simplicity to contrast with the elaboration of numbers more fully instrumented, and that to find strong contrasts and rich color in Händel's scores, all we have to do is not to call in the aid of impudent ophicleids, trombones, clarinets and euphoniums, but merely to restore the original proportions of his orchestra, and to double, as was the custom of his day, the violin parts with oboes and the basses with bassoons. Others think, with Mr. Prout, that though our modern alterations and additions are extreme and vulgar, yet the original scores are incomplete and inefficient in the absence of supplementary parts. Mr. Prout's contention is that we have got so thoroughly accustomed to the modern orchestra that we could not with pleasure revert to the ancient formation, and that we must therefore do our best to make up for Händel's deficiency with the means inherited from Berlioz and Beethoven. Furthermore, he holds that the art of playing on the organ from a figured bass is extinct, and that consequently the completion of the score should not be left to the "discretion or indiscretion" of the organist. In fact, with him "the question is not whether, but how" additional accompaniments should be written.

Other musicians, admitting the difficulty of determining the employment of the organ, propose to dispense with it altogether by the use of Mozart's accompaniments. They were written to that end, and by a master near in time to Händel and closely related to him in art; and for these reasons their supporters would reject all subsequent additions and in every other respect conform to the original scores. On every side the debate is vigorously reasoned, and to decide it is not easy. What is certain is that the simultaneous use of the organ, of Mozart's accompaniments to supersede the organ, of additional parts thrown in for novelty's sake, of a crowd of military instruments and of such an orchestra as is needed for the performance of Liszt and Wagner, is a proceeding the reverse of artistic. Let us hope that we have seen the last of such atrocities. Händel was a great master of orchestration, and on the arrangement—in contrast, in gradation, in climax—of his instrumental resources, such as they were, he has bestowed too much of time and thought and imagination to allow of our treating his music in accordance with the governing principles of bad Italian opera or the Salvation Army. Whoever has heard the "Messiah" in churches, accompanied solely by the organ, or abroad, with little else than Mozart's additions, will not hesitate, we take it, to admit that if certain effects are lost, the general result of either system is infinitely clearer and more artistic than that confused and overcharged performance to which we are commonly subjected.

Not everybody is aware how sweeping have been the changes in the composition of the orchestra since the end of the last century. The subject, however much discussed among musicians,

has not been brought before the general public. In a program written by Mr. Cusins for a performance of the "Messiah" in St. James's Hall some years ago, it was pointed out that, besides the introduction of strange accompaniments and novelties in *tempo* in certain movements of the "Messiah," only two woodwind instruments are used where Händel would have employed at least a dozen. Mr. Rockstro finds in the archives of the Foundling Hospital that in the year of Händel's death the orchestra consisted of twenty stringed instruments in opposition to four oboes, four bassoons, two horns, two trumpets, kettle-drums and an organ. Dr. Burney tells us that in the Commemoration Orchestra of 1784, twenty-six oboes, twenty-six bassoons, a double bassoon, 12 trumpets and as many horns co-operated with one hundred and fifty-seven strings. Now, in the ordinary modern orchestra, about fifty strings are balanced by two oboes and two bassoons; and even in the Händel festival (1880), where the strings were three hundred strong, such a contrast as was provided was the work of not more than eight oboes, eight bassoons, two double bassoons, six trumpets and twelve horns. It is evident that the true Händelian complement to three hundred strings would have been fifty oboes, fifty bassoons, twenty-four trumpets and twenty-four horns; and we may be permitted to assume that with such tremendous and sonorous artillery we could altogether dispense with cymbals, ophicleids and even gratuitous trombones.

Surely an age so critical and a country so proud of its Händel will no longer be fobbed off with spurious imitations of his music; but, were it only from pride and curiosity, will demand some presentation of the real qualities of his art. Let us at least be permitted to judge for ourselves of the tone of the Händelian orchestra. Those who are familiar with the effect of the oboe and bassoon will not readily accept in substitution the sound of modern brass. The solemn, mellow and singing qualities of the bassoon are universally admitted. The oboe, it is true, has been stigmatized of late as unpleasing, harsh and rustic; but at any rate it has been a favorite of all nations and of all musicians. Gluck and Beethoven "ont merveilleusement compris l'emploi de cet instrument précieux," says Berlioz in his "Traité d'Instrumentation;" and, for his own part, he speaks of it as "avant tout un instrument mélodique," and adds that it has "un caractère agreste, plein de tendresse, je dirai presque de timidité." Mr. W. H. Stone, in his accounts of various instruments (in Sir George Grove's "Musical Dictionary") speaks of its martial character (which Berlioz denies in terms the most positive and explicit), and says that the effect of twenty-six oboes, "as in the first Händel celebration, against about forty violins, is difficult to realize."

By all means, then, let us have a chance of realizing it. Whether its natural tone be pleasing or the reverse, we may be sure that its effect is admirable in the place and in the proportions assigned to it by Händel. What was full of suitable dignity and grandeur to him, his contemporaries, and such successors as Mozart, Haydn and Beethoven, may pass muster with us on its own merits, without any infusion of a foreign interest or the "gags" of any modern school whatever. For the effects and the beauties of all art are but relative. The painter and the musician work, the one with insignificant sounds, the other with common clays; but, in their place in an organized scheme, these vile materials become of vital force and import. A square inch of canvas cut from the back of the Titan Venus in the National Gallery would seem a dull bit of stuff, of no more beauty than a piece of *gant de Suède*. Yet a great surface of it is rendered exquisite and full of meaning by the arts of modeling and contrast.

The only question is, How is a nearer approach to Händel's intention to be effected? And in spite of the organ difficulty and the change in the construction of certain instruments, its solution is by no means impossible. It is for capable musicians to reproduce, as far as may be, the effect of a performance in Händel's day.—*Saturday Review*.

"The Mikado."

SYDNEY ROSENFIELD was enjoined by Judge Wheeler, in the United States Court, from producing "The Mikado" at the Union Square Theatre. So the adapter subtlet the theatre to E. J. Abrahams, the Kiralfy's agent, expressly stipulating that *burlesque only* should be produced. The work was given and took on decidedly the appearance of a burlesque. Now Mr. Rosenfeld and his aids and abettors will have a chance to find out how it works to go fooling around the United States Court.

An Italian work on Beethoven from the pen of Signor Leopoldo Mastrigli is about to be published at Rome. The volume is dedicated to Franz Liszt.

The musicians of England have held a convention to agree on a standard pitch. We ought to have one in this country, and have a law to enforce it at camp-meetings.—*Detroit Free Press*.

Senorita de Bernis, professor of the harp, from the National Conservatory, Madrid; Senoras de Hernandez and Maria C. Simonetti, sopranos, and Senor Anibru, tenor, are about to visit this country for a few weeks. The first-named has appeared in Madrid, Paris, Vienna and London.

The choir was sadly out of tune on a certain Sabbath morning, and after rendering an opening anthem most execrably everybody seemed to take it for granted and look upon it as exactly the proper thing to do, when the pastor announced for the morning lesson the twentieth chapter of Acts, beginning "And when the uproar had ceased."—*Argonaut*.

An Erie Episode.

ERIE, Pa., July 15, 1885.

THE following correspondence, which appeared in successive issues of the *Dispatch* (our most prominent local sheet), explains itself:

A Card from Mr. Riesberg.

In your Saturday's edition, your reporter, in giving an account of an interview with Mr. Sternberg, was evidently led, through a mistake or misunderstanding, into a statement which is detrimental to my reputation, and, consequently, to my business interests in Erie. This statement was to the effect that the eminent master, Franz Liszt, "never gave a piano lesson in his life."

Without entering into details, suffice it to say, that I assert that, with others, I had for three successive summers the benefit of Franz Liszt's kind tutelage in his "lesson soirées." I am prepared to substantiate my assertions, by indisputable evidence, some of it in the handwriting of the master himself.

Your publication of this will doubtless go far toward repairing the damage to my reputation for veracity, which you have unwittingly attacked.

Yours, for truth, F. W. RIESBERG.

ERIE, June 22.

A Card from Mr. Sternberg.

THE "DISPATCH" DID NOT MISUNDERSTAND HIM IN ITS INTERVIEW.

DEAR SIR—In reply to the article of your to-day's issue, headed "A Card from Mr. Riesberg," I beg to state that your reporter has *not* made any mistake, nor acted under any misunderstanding, but that every word you published as coming from me in that interview was so stated by me.

As the said "card" addresses your reporter and not me, personally, I must for the present be satisfied with this statement; I hope, however, that it is sufficient, and remain,

Yours, very truly, CONSTANTIN STERNBERG.

ERIE, Pa., June 23, 1885.

Riesberg
v. Sternberg.

Very well; since Mr. S., over his own signature, has said that "every word stated in the interview" was exactly, and with absolute correctness, reproduced by your reporter, will he allow me to ask him a straightforward question? He said in that interview that "Liszt never gave any one a piano lesson in his life," and "the Leipzig school is dead."

Does Mr. S. assert these to be facts?

I hope to receive a reply straight to the point.

Yours, for Facts, F. W. RIESBERG.

ERIE, Pa., June 24, 1885.

Card from Mr. Sternberg.

DEAR SIR—In your yesterday's issue I am somewhat peremptorily commanded to answer a question which is, to say the least, funny. What in the world is the matter? who is dead? where is the fire? what am I expected to do? First (in the interview) I make a statement; then I have to state that I have made a statement; am I for the third time to state that I stated to have made a statement? Funny! Isn't it? Whatever more may arise from my interview I shall not pay any attention to. I expressed my opinion, and am not in the habit of revoking what I have said.

Yours, very truly,

ERIE, Pa., June 25, 1885.

CONSTANTIN STERNBERG.

It is plain that Mr. Riesberg is entitled to what the lawyers call a default, Mr. Sternberg having refused and failed to answer Mr. Riesberg's point-blank questions. Mr. Sternberg's allusion to the plain questions asked him by Mr. Riesberg as "funny," is irrelevant and ridiculous.

The whole controversy seems to have been brought on by a business card of Mr. Riesberg's, which was printed on the back of one of his "Students' Recitals" programs. This card went this way: F. W. Riesberg, piano, organ, harmony. Then followed the schools in which that gentleman has studied, to wit: Leipzig—Reinecke, Jadassohn; Berlin—Scharwenka; Weimar—Liszt.

This it was that provoked Mr. Sternberg's assertions, undoubtedly. Under the guise of an "interview" he made certain statements which were plainly meant as a "dig" at Mr. Riesberg; this brought forth Mr. Riesberg's first card.

Pressed to come to the point he turns tail, as exemplified above.

The affair caused considerable excitement here, in this pre-eminently musical city, and universally left the impression that Mr. Sternberg had deliberately proceeded to malign a fellow-musician, met his match and ignominiously retreated. However, Mr. Sternberg is now in New York, so if he has anything to say he can easily say it.

C SHARP.

—Mme. Julia Rive-King is in the White Mountains.

—William J. Winch, the tenor, leaves for Europe August 15.

—We would be pleased to know the present address of Signor Carlo Torriani.

—A Saengerfest will be held in Wheeling, W. Va., this week. German singing societies from Pittsburgh, Youngstown, Steubenville and Cleveland will participate.

—W. W. Furst, formerly of Ford's Opera House, Baltimore, has accepted the position of musical director of the Excelsior Folly Company, which opens at the Chestnut Street Theatre, Philadelphia, September 7.

—The interior of the Academy of Music is undergoing thorough dismantling. Carpets are being taken up, chandeliers taken down and many things done to prepare for the renovation and redecoration that is to take place before the opening of next season. A force of 150 men, under the orders of the firm which has the decoration in charge, has begun work. The general color of the auditorium will be of a somewhat brighter reddish hue than was at first contemplated. The seats of the parquet and balcony will be of a patent stationary variety, which has underneath a rack for overcoats and wraps, hats and umbrellas, parasols or canes. The cost of the alterations will be \$50,000.

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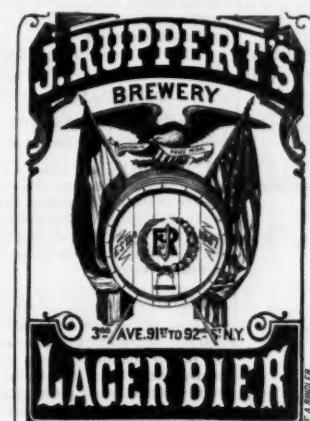
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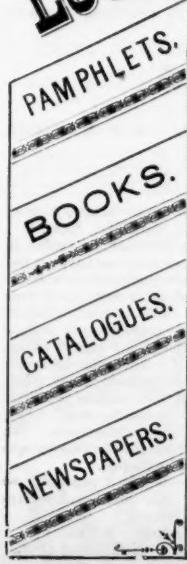
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Wm. E. Wheelock & Co.	New York.
Whitney & Holmes Organ Co.	Quincy, Ill.
Wilcox & White Organ Co.	Meriden, Conn.
Whitney & Currier.	Toledo.
Gustav Winkler.	Trenton.
Woodward & Brown.	Boston.

COLONEL GRAY'S GREAT IDEAS.

NEITHER time now circumstance seems to be able to influence the bellicose tendencies of that Pennsylvania soldier, Colonel Gray, of the Schomacker Piano Company, who recently had a pleasant correspondence with an agent of the Company, as the following from the Lancaster (Pa.) Era shows :

TO WHOM IT MAY CONCERN.—We the undersigned, hereby announce that B. Chautibriand is not in our employ, and has no connection whatever with this company. He is not authorized to represent himself as our agent; nor do we know anything as to his qualifications or ability as a tuner or repairer of musical instruments.

Respectfully,

SCHOMACKER PIANO CO.

PHILADELPHIA, June 3, 1885.

The above appeared on June 6, and on June 9 the same paper printed the following letters as a reply to this notice :

TO WHOM IT MAY CONCERN.—I deem it but justice to my friends of this city, as well as to myself, to state in answer to the advertisement that appeared in this paper on Saturday, in regard to my representing the Schomacker Piano Company, that I was in their employ in this city as a special agent, as the following extracts from H. W. Gray, the president of that company, will show :

PHILADELPHIA, April 10, 1885.

B. Chautibriand, Esq., Lancaster, Pa.:

DEAR SIR—You know that Owen is supposed to represent us and our instruments in Lancaster County. He has sold a number of our instruments and proved quite a good agent. But recently he has taken the Hallet & Davis and other cheap makes, and is evidently not pushing our instruments fairly. I allowed you to go on there on purpose to find out the result of his work. I believe, as stated, that he was not doing his duty in pushing our instruments, and your short work there has convinced me of this more fully than ever, but I thought it best to confine the sales you might make there as coming through us directly. This will not affect your interest, because we will pay you the commission as promised, and Mr. Owen, if he has been honest in pushing our pianos, he will have nothing to lose, as we will give him the benefit of these sales, and probably this will wake him up. But if I find that he has been trying to put in other makes as against our instruments, I will discontinue the agency and make other arrangements. I have an idea that he has seen —, and will do all he can to inspire — to spoil your Millersville work.

(Signed)

H. W. GRAY, President.

IN MR. GRAY'S OWN HANDWRITING.

PHILADELPHIA, April 13, 1885.

B. Chautibriand, Esq., Lancaster, Pa.:

DEAR SIR—In regard to Mr. Owens, I have never said a word to him about you, and did not think it policy to do so, because I wanted to know how well he was working up that field for our instruments, and your short time there has convinced me that our instruments are not having justice done them. Mr. Owen, our agent, is a good fellow, but the trouble is he wants to sell too many makes, and hence why our instruments do not get a fair show. Our pianos have a legitimate demand in Lancaster County; we must have them worked honestly. [Signed] H. W. G.

PHILADELPHIA, May 9, 1885.

B. Chautibriand, Esq., Lancaster, Pa.:

DEAR SIR—I am very sorry to hear that you and Owens can't hitch horses. I have an idea that you could make a successful trade in our instruments in Berks County; that field is wholly clear and a good one for a long fight. Our instrument stands high there, and I am disposed to go into that field to help you all I can, and I think we could make it hot for the Reading dealers. Let me hear from you, and oblige

Yours truly, H. W. GRAY, President.

(S.)

And further, that I have not as yet received my discharge from the Schomacker Piano Company, nor from anyone representing them.

B. CHAUTIBRIAND.

This correspondence shows that Colonel Gray was virtually running an agent against his regular agent, Owens, and when discovered he wrote on May 9: "I am sorry that you and Owens can't hitch horses," which caustic assertion he followed up with the brilliant idea of transferring Chautibriand, the special agent,

from Lancaster County, where Owens controlled, to Berks County. "That field is wholly clear," Colonel Gray writes. This is indeed a pretty state of affairs, which will offer pleasant food for reflection to the limited number of Colonel Gray's agents.

Running a special agent against the regular agent without notification to the latter is an old scheme, but we did not suppose that it was practised in the piano trade. See what the gallant Colonel says in his letter of April 10: "I thought it best to confine the sales you might make there as coming through us directly." A better idea never left that Philadelphia soldier's brain.

But his is the mind with more brilliant ideas than those to which we have already called attention. He tells his special agent that his regular agent has "taken the Hallet & Davis and other cheap makes." The Colonel of the City of Brotherly Love has no more fascinating *pechance* than decrying the products of other piano manufacturers. Even with pianos with which his never can compete he has no patience, and the stinging reproach administered upon him by Paul Gmehl in the big Colonel's warrooms, seems not to have had that effect which in all sincerity we had hoped for.

The conquering hero from the Keystone State calls the Hallet & Davis piano "cheap." We would like to hear from the warrior on the Schuylkill what he thinks the Schomacker piano is if the Hallet & Davis piano is cheap. Of course, we do not expect to hear the truth, but still we would like to hear from the dashing cavalryman who resides on the banks of the Delaware. We want another one of his great ideas similar to the one on the Hallet & Davis piano.

However, seriously considered, it makes absolutely no difference what Colonel Gray thinks of any piano, including the Schomacker. Rather let us say, that the opinions on pianos of almost any other human being have some—no matter how small —value, as compared with the value of Colonel Gray's opinions on the same subject; for if there ever was a creature totally bereft of judgment, it is Colonel Gray, whose prejudice against every piano is so dense that it admits of no reason.

What his opinion is of Hallet & Davis, or of Steinway, or of Chickering, or Knabe, or any other pianos is of as little consequence as his opinion of the Schomacker piano. In fact, he is the very last man on earth who has an opinion on the subject; all he has is a great idea, and that amounts to nothing either.

Piano Puffing.

IN Quiz, a Philadelphia weekly family journal, of June 28, the following unique letter appeared :

Piano Puffing.

MY DEAR QUIZ: A novel style of Quack Piano Advertising is that of publishing certificates of the cure of disease—mental, moral and physical—by the administration of "Sweet Sounds." Here's one:—

"To —, Sirs—Of late I have found the greatest difficulty in evolving determinate tones from a naturally ductile throat, the insidious workings of a neglected cold having destroyed the elasticity of the vocal ligaments; but by a chance, little less than providential, I found a remedy in the affluent harmonies of your gorgeous GRAND.

"The doctors have pronounced the cure perfect, and recommend me to practise every day with one of your new scales—the one which obtained 96 out of a possible 95 points at the Centennial.

"Send one by Ontario Express, and believe me, with feelings of admiration and respect,

"Yours faithfully,

"BEATRICE BLEATHER.

"Do you take old-fashioned instruments in exchange, such as Steinway's or Decker Bros.?"

Montreal, June 24, 1882.

Circular.

THE following circular from the firm of Boardman & Gray, has been received by us :

ALBANY, N. Y., July 13, 1885.

To Our Agents and Business Friends:

On the morning of Sunday, July 12, our piano factory, with its contents, including all our finished work, machinery, tools, &c., were totally destroyed by fire. We shall, therefore, be unable to fill the orders on our books at present. To-day we have set our men at work in temporary quarters; have purchased new material; shall order new machinery built, and in a very short time will be running again. Shall probably build a new factory of greater capacity, and with new scales and improvements in their construction, we shall offer to the trade and public pianos unsurpassed by any manufacturer. We would ask as a special favor, that the unfilled orders now on our books remain uncancelled, and those of our business friends who have need of a strictly first-class piano to send on their orders for holiday stock, which will be filled in ample time for the fall and holiday trade. We shall need all the orders we can fill, and trust that this encouragement may be extended to us by our business friends.

Thanking all for the very liberal and substantial patronage we have received in the past, and hoping we may merit and receive an increased patronage in the future, we remain,

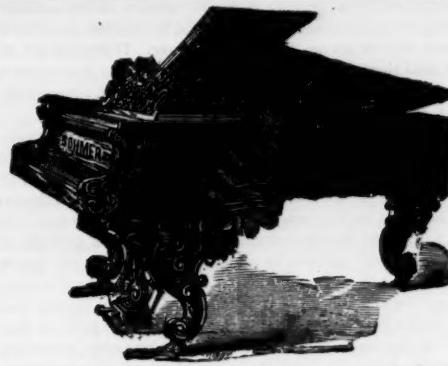
Respectfully yours,

BOARDMAN & GRAY.

Established 1837.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

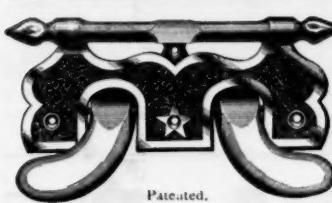
NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.



Known everywhere, and sold by the trade as in all respects first-class instruments.



R. W. TANNER & SON,

No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

PIANO HARDWARE

Brackets, Pedal Guards, Pedal Feet, &c.
Nickel-Plating, Bronzing and Japanning. Fine Gray and
Malleable Iron Castings. All kinds of Piano Bolts
constantly on hand.

THE ATTENTION OF PIANISTS IS CALLED TO THE

PETERSILEA MUTE PIANO

as a means for the rapid and perfect development of the physical and mental powers needed in the higher pianoforte music. Please address the

PETERSILEA ACADEMY OF MUSIC,

—Elocution, Languages and Art,——

CIRCULARS SENT TO ANY ADDRESS.

281 COLUMBUS AVENUE, BOSTON.



J. PFRIEMER,

PIANO-FORTE

HAMMER * COVERER,

Grand, Upright and Square.

FACTORY AND OFFICE:

229 East 22d Street, New York.

BRAMBACH & CO.

MANUFACTURERS OF

PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue & Broadway,

NEW YORK.

DECKER
BROTHERS'

MATCHLESS

PIANOS

33 Union Square, N. Y.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
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PIANOS
REKNOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:
415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE!

Charles J. Grass on Tuners Again.

Editors Musical Courier:

THE delusive hope of the Wiseacre of Beantown, that his letter published in THE MUSICAL COURIER of the 1st inst. would be his final literary effort, was indeed too bright to last. As though led by a strange fatuity he again assails the tuners, and endeavors to attract attention generally to himself and his inventions. Now, it is well known that there are good, bad and indifferent tuners, and it is not a difficult matter to separate the sheep from the goats, so to speak. Good tuners are usually associated with first-class piano houses, because such houses will not employ any but the most talented and critical tuners. The first-class houses referred to are generally represented in large cities and communities by branch houses or agencies, and in connection with such are first-class tuners again. Sensible people who need their pianos well tuned send to first-class houses for tuners, and have nothing to do with tinkers called tuners, referred to in my letter of the 20th ult., who are usually connected with second-rate piano houses, music and stationery stores, &c. It is no more to be expected that all tuners can be equally proficient than it is that all piano makers can construct instruments of equal excellence.

The wiseacre contends that a man, to be a good tuner, requires a thorough knowledge of the entire construction of a piano. If that be so, then, according to him, every tuner should be a piano maker, and every piano maker a piano tuner and expert piano player. In my last I defined what a tuner is. He is one who *tunes*, not one who *makes* musical instruments. Can he not get this fact into his pate? Now, suppose the Wiseacre should be asked how many piano makers are piano tuners. It seems to me the answer is easy—very few. Tuners, as a rule, are not by any means a class of men such as the Wiseacre of Beantown represents them. They are usually of good family and connections, of respectable parentage, and, in a large measure, are intelligent and educated men and musicians, which is not always the case with those piano makers who assume superiority over them.

The wiseacre, judging by his experience, contends that few tuners understand their business. My experience teaches me the reverse—that good tuners are in the majority instead of the minority—which is proved to me by the very few complaints made against tuners in this great city. Only occasionally are complaints made, and then they are usually against those who are beginners at the business or such as have been so unfortunate as to tackle a piano that should have first gone, we'll say, to a Beantown factory for repairs before being subjected to his tuning hammer. The only way to account for the virulent attacks of the wiseacre upon tuners is on the supposition that some brainless, lazy tinker, dubbed “tuner,” has “played a prank” or “stole a march” on him, and thereby brought out his vindictiveness against the entire body of tuners. It is to be hoped that with the return of cool weather, his brain will be less exercised on the subject of the *poor tuners*, especially those in *Gotham*.

He refers to my language and arguments as being witty and sarcastic, and for this all thanks! He then recurs sympathetically to poor Blind Tom, whom he eulogizes as a wonderful genius,

&c. But with the tenacity of a true wiseacre he cannot help drawing wrong inferences. For instance, he contends that Tom's musical abilities are not due to brain power. If they are not, to what shall they be attributed? It strikes me that if Tom's brains lacked comprehensiveness he would not be such an adept on the piano, or such a consummate judge of unisons and tuning.

Again, the wiseacre of Beantown, referring to my last communication, wishes to know whether the Colonel Bethune therein mentioned is the same referred to in the Boston *Herald* of July 11, 1885, as “Blind Tom's custodian,” and whether my information in regard to Tom was obtained from Colonel Bethune. To this it is replied that the custodian of Tom is *General* Bethune, as the wiseacre will perceive by reading the article from the Boston *Herald* which he sent to the editors of THE MUSICAL COURIER. Colonel Bethune was killed at Wilmington, Del., on his way from this city to Washington, after having attended an important legal case in the capacity of witness. My information concerning Tom, his idiosyncrasies and doings of recent date has consequently not been derived from the colonel, but from other sources.

The wiseacre of Beantown descants at great length on the *supposed* merits of his tuning device, and berates me for having drop'd into his mouth some hard nuts and sour grapes, instead of the ripe plums and crumbs of comfort for which his appetite craves. Let him not “lay the flatteringunction to his soul” that he can persuade, cajole or threaten me into endorsing his tuning device as against the wood pin-block and pins. Why, he himself affirms that, try what he may, he cannot let the old pin-block alone, though he is not in favor of it. He states that he has been for nearly twelve years trying to enlighten the public on his new methods and principles.

It seems to me that if there had been genuine practical merit about them, they would have been generally adopted long ago, as there are a great many capitalists in the field of enterprise who are ready and willing to substantially help along any invention of practical utility.

No wonder he thinks an inventor's pathway “a hard road to travel,” and laments that so little sympathy is extended to him. There is yet sympathy enough in the world for those who deserve it, and the wiseacre of Beantown may rest assured that when he gets the friction out of “his brains,” and returns to the wood pin-block and pins, he will be welcomed by all good tuners, and his faults will be condoned. But, if obdurate, then he must look for sympathy to other worlds than this.

The asteroids for instance, and endeavor to introduce his patients in Ceres, Pallas, Juno and Vesta.

He says that tuners have their little annoyances. So they have, and great ones, too; for it is an easier thing to tune up piano strings than to wind up a wiseacre, who, although convinced against his will, will be of the same opinion still.

The first personal pronoun again cuts a prominent figure in his article. Thirty-nine times does it appear, and though politely tendered the use of one or more of the wiseacre's I's, the writer of this refuses the offer, as his sight is too good to be blurred by their use.

Poets of old did Argus prize,
Because he had one hundred eyes (I's),
But far more praise to him is due
Who sees as far with only two.

The wiseacre of Beantown has proved himself a chivalrous knight of the quill and retires from an untenable position with a certain grace of diction that is at once pleasing and suggestive. He says he is going “to take a rest for a month or so.” It is to be hoped that during the time he will not “work and suffer in silence” in order to prove his theories, methods and the like, as the world is looking for facts. He is very fortunate to be able to go to the country at all. One of the little annoyances that tuners have to contend with is their inability to leave their pin-blocks and pins for personal pleasure.

The wiseacre may regard me as a proletary; but, if he will let me know where he is going, I shall be happy to relieve his “horrible condition” of “working and suffering in silence” by continuing this friendly tilt indefinitely, and in course of which I shall be glad to give my impressions of a piano of his make and device which I saw in Washington, D. C., some time ago, and which was taken there by a family from Massachusetts, the *pater familias* having been granted a sinecure by Uncle Sam to watch the progress of events.

A word or two before we part, however. In regard to what he has been informed by the patent solicitor the wiseacre is referred to the remarks of the editor of THE MUSICAL COURIER in commenting on that part of his letter, as they are so pertinent, direct and admirable as to cover in brief and clever terms the entire subject.

Yours truly, CHARLES J. GRASS.

July 18, 1885.

Communications.

MONTREAL, July, 1885.

Editors Musical Courier:

WE suppose English law is really the basis of all American law, and therefore we think the following decision will be of interest to those who sell pianos on the instalment plan:

Before the English court for the consideration of cases reserved, a case came up in which a man had obtained some furniture on the instalment plan. According to the agreement, it was not to be his property until the last instalment was paid. After several quarterly payments had been made he sold the furniture without the knowledge of the tradesman and without paying the amount remaining due. He was therefore arrested for larceny and convicted. The question whether he could be prosecuted for larceny was presented to the full court for the consideration of crown cases reserved, and that tribunal sustained the conviction.

Yours truly,

DEZOUCHE & ATWATER.

DECATUR, Ill., July 6.

Editors Musical Courier:

WE notice in last week's issue of THE MUSICAL COURIER that you refer to one J. H. Danley, of Decatur, Ill., as a defaulter. This is a mistake as to the place: he did business in Lincoln, Ill. Please correct and spare us the odium.

Respectfully, LUTZ & WISE.

—The Frohsinn Singing Society, of Pittsburgh, which won one of the prizes at the late Brooklyn Saengerfest, purchased a Sohmer piano on its return home. The decision in favor of the Sohmer piano was unanimous.

THE HARDMAN



P
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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW—

Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess PHENOMENAL DURABILITY.

They are of FAULTLESS CONSTRUCTION.

They are SOLD AT MODEST PRICES.

HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts. WAREROOMS, 146 Fifth Avenue, above 19th St.
NEW YORK. NEW YORK.



THE TRADE LOUNGER.

IN course of the remarks I made last week on many of the Boston piano manufacturers I said:

"The above are the old Boston piano-manufacturing houses that have forged ahead. A few old names still remain on the list, but they are not identified with the progressive mercantile spirit, and are consequently left far behind in the race."

Notwithstanding this clear and explicit statement, I received the following anonymous communication from Boston, which I reproduce *verbatim*, referring to the subject:

* * * *

BOSTON, July 15, 1885.

DEAR TRADE LOUNGER—I enclose a *mem.* of the other Dealers who do not "advertise at present" with you there is I remark a few other manufacturers who make a few very good Pianos. Give the Poor manufacturers a chance who do not get into the *whirl* and *Don't catch on* at present. These few represent the "element" that are unnoticed they all *materialize* still.

"IN HOC SIGNO."

* * * *

There is the letter exactly reproduced, with its italics, its grammar, its punctuation, and whatever can be made of it I leave to the readers of THE MUSICAL COURIER. No matter what ideas I may have as to the writer, I am entirely ignorant as to who he is. He takes advantage of the anonymous, and does not give me an opportunity to meet him face to face in this little unimportant matter. This is not fair. He knows who the Trade Lounger is, and after my straightforward review of certain trade matters in Boston I think it but just that I should know who addresses me on the subject. He goes even so far in disguising his individuality as to address the envelope in two different kinds of handwriting. However, there is no use disputing about taste; some people love to do that kind of thing.

* * * *

And now let us see what the *mem.* or memorandum is which the anonymous writer encloses. It consists of the following list of names:

J. W. Brackett,
Everett Piano Company,
E. W. Vose & Sons,
Norris & Co.,
William Bourne & Son,
Mason & Hamlin Company,
L. P. Brooks,
A. M. McPhail,
S. E. Chickering,
William Lawrence & Son,
Smith American Company,
"and a few smaller manufacturers," the writer adds.

* * * *

I am going through the list *seriatim* to allay the apparently perturbed state of mind of my anonymous correspondent. The first name is that of J. W. Brackett. My answer to this name is that Mr. Brackett is, as I repeated above, "not identified with the progressive mercantile spirit." Is Mr. Brackett one of the progressive Boston piano manufacturers? I do not think he would claim anything of the kind himself.

* * * *

The next is the Everett Piano Company. The Everett Piano Company makes the Everett piano for the John Church Company, of Cincinnati, and its branches and connections, and does very little, if any, business outside of that. Mr. John

Church, in fact, is the Everett Piano Company, and in reviewing the large Boston trade I naturally passed that company.

* * * *

Next! Vose & Sons. I did not include Vose & Sons in my review last week, because I did not care to refer to the stencil business. I could not well mention that house without touching upon the stenciling of pianos, as its connection with the stenciled piano trade, which was first announced by THE MUSICAL COURIER, has become so pronounced that it is impossible to refer to Vose & Sons without referring to stenciled pianos. I believe that by far the greater part of the trade of Vose & Sons is in stenciled pianos. If Vose & Sons feel disposed to do that kind of trade—all right for Vose & Sons; that is the business of that firm. I do not believe in it under the Vose conditions myself. It is anomalous and consequently fraught with evil. Some Western paper said that the firm shipped 200 and odd pianos in June. I don't believe it, and am willing to bet that the firm did not ship 200 sold pianos, stenciled or not, last month. Now, my correspondent sees why I did not mention Vose & Sons.

* * * *

Next in his list comes the firm of W. Bourne & Son. Is that firm identified with "the progressive mercantile spirit?" No, I say; and therefore I omitted the name of W. Bourne & Son.

I forgot Norris & Co. Well, that firm does not count either, according to my classification. I then find the Mason & Hamlin Company. As to this company and the Smith American, I can readily answer that I omitted the mention of their names without any motive at all. Let me remind my anonymous correspondent that they both "advertise at present," and I, therefore, judging from their sordid insinuation, could have had no motive. By the way, I feel sorry for a person who is gifted with such narrow views as my anonymous correspondent exhibits; it's a bad case, his is. But let us proceed.

* * * *

He gives me the names of four other firms, viz.: L. P. Brooks, A. M. McPhail, S. E. Chickering and W. Lawrence & Son. My dear Anonymous, will you please select the name of the firm in this list "identified with the progressive mercantile spirit?" I think my anonymous correspondent has done what most all of his class do—made a fool of himself.

* * * *

I understand that within the next few weeks the first piano from the Sterling Organ Company's factory, at Derby, will be on exhibition at E. H. McEwen's warerooms in this city. These pianos have been anxiously awaited, but they have been slow a coming and for reasons readily appreciated. It is not so easy an undertaking for an organ company to transform itself into a piano company. Those piano-organs that McEwen advertised during the spring were organs put into the cases originally intended for pianos and made at Derby, but which proved to be failures as applied to pianos. When McEwen began to advertise these interesting musical phenomena—piano-organs.—I believe it was THE MUSICAL COURIER which stopped the continuation of the humbug.

* * * *

I understand that the Derby factory of Sterling expects to turn out two kinds of pianos, differing, I believe, in name. The one style will be known as the McEwen piano, which will be way down in price; the other will be known as the Sterling, for which the charge will be five dollars higher. E. H. McEwen & Co. will control all the output of the Sterling Organ Company's pianos. That firm contracts to take every piano made by the Sterling Organ Company in Derby.

* * * *

It may be asked, "What becomes of the 'Paris' piano?" That noble instrument will still be sold by E. H. McEwen & Co. It will be as usual, the style 15½ Hale upright which, I believe, sells around \$110 wholesale. It may cost a little extra when it is stenciled "Paris," but it is just as good when bought at Hale's without the intervening McEwen profit.

* * * *

I stand to-day on the same platform announced in this journal some time ago. I believe it is fraud to tell a purchaser that you are the manufacturer of a piano because you happen to have your name stenciled on the piano you claim to have made. I believe, moreover, that you run a serious risk in doing that kind of business. THE MUSICAL COURIER has destroyed a good many humbugs in the music trade, and it has not yet completed its work, and it will stop the stencil fraud just as sure as the sun rises.

* * * *

The large, respectable firms in the trade are too busy to

trouble themselves about this stencil fraud, and it is the legitimate work of the journalist to unearth it and destroy it.

* * * *

Here is a conundrum: Suppose McEwen & Co. take every piano made by the Sterling Organ Company, and then McEwen & Co. discover that they can have a piano made that looks exactly like the Sterling piano, and can get it for five or eight or ten dollars less than the Sterling costs them. Suppose? Suppose, then, that McEwen & Co. take the cheaper piano and stencil it "Sterling" or "McEwen," where is the Sterling Organ Company? Suppose? This is a large, redundant world—a big earth—and we never know what might take place in the dim, distant, diaphanous future.

* * * *

Harry Sanders, of Sanders & Stayman, Baltimore, together with Mr. Muller, the bookkeeper of the house, called to see me on Monday. He left for Brattleboro yesterday. Sanders has been identified with the Estey Organ Company for twenty-five years, and takes great stock in the Estey piano. He left a large order with J. & C. Fischer for Fischer uprights.

The Musical Courier.

MESSRS. EDWARDS & CRITTEN, New York and Chicago, have just published a large volume entitled "New York's Great Industries," in which the following article appears:

"THE MUSICAL COURIER, Blumenberg & Floersheim, editors and proprietors, No. 25 East Fourteenth street.—Among the publications devoted to the advancement of musical studies and the advantages and facilities of the music trade, THE MUSICAL COURIER may be specially mentioned as one that has obtained a large circulation, and is second to none in every respect of journalistic excellence in matters pertaining to the divine art and to the music-trade industry of the country. This well-known, widely-read and influential journal was established in 1880. The offices are located at No. 25 East Fourteenth street, and are conveniently divided into business and editorial departments. It has been steadily growing into public favor under its present enterprising management, and its circulation is constantly on the increase—THE MUSICAL COURIER being highly esteemed in Europe and America. Its articles are well and ably written, and its columns show a careful collection of musical and scientific matter graphically and professionally treated, while its tone is dignified and progressive. Messrs. Blumenberg & Floersheim are its editors and proprietors. The former is a native of Baltimore, the latter of Germany. Both gentlemen are ardently devoted to the study and progress of music and the development and improvement of musical instruments, are thoroughly conversant with all matters of musical interest, and are fully qualified by their education and training to speak authoritatively on all details connected with music and the construction of musical instruments. Personally they are highly esteemed by the community for their ability and integrity, and to their energy and perseverance are due the high standing and general prosperity of THE MUSICAL COURIER."

Factory Hints.

To ebonize wood use the following: Dissolve 4 ounces shellac with 2 ounces borax in ½ gallon water, boil until a perfect solution is obtained, then add ½ ounce glycerine; after solution add sufficient aniline black soluble in water, and it is ready for use.

L. H. A. desires a formula for violin varnish. Ans.—We suggest the following: Rectified spirits of wine, ¼ gallon, add 6 ounces gum sandarac, 3 ounces gum mastic and ½ pint turpentine varnish; put the above in a tin can by the stove, frequently shaking till well dissolved; strain and keep for use. If you find it harder than you wish, thin with more turpentine varnish.—*Scientific American*.

Dunham's Sold Out.

DEPUTY-SHERIFF DE COURCY, by order of the sheriff, on July 16 sold at auction the contents of the Dunham Piano factory at 155th street and Morris avenue. There were about fifty bidders—cash and credit.

THE MAN WHO HAS CREDIT.

He's happy who makes payment as he goes,
Whom never fear of creditor e'er haunts;
But happier is the man who always owes
And still gets all the credit that he wants.

—Boston Courier.

PALACE ORGANS

THE BEST IN THE WORLD.

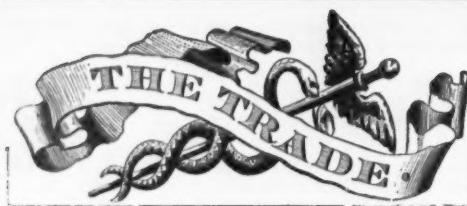
Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

THE YORK COTTAGE ORGANS.

• DEALERS, IT WILL PAY YOU TO HANDLE THEM! •

Manufactured by THE WEAVER ORGAN AND PIANO CO., York, Pa.



—Texas *Siftings*, of July 11, says that THE MUSICAL COURIER is "the only paying musical journal published in the United States."

—Sohmer & Co.'s new wareroom improvements and factory addition in Fourteenth street and Third avenue, are now nearly completed.

—Mr. Francis H. Underwood, formerly with the Smith American Organ Company, Boston, has been appointed United States Consul to succeed Bret Harte. Mr. Underwood's application was endorsed by some of the most prominent people of Massachusetts. We believe he is what is now known as a mugwump.

—Among new patents recently granted we find the following :
Piano stool, A. J. Kedney Nos. 321,113
Piano action, W. Fischer 321,201
Music leaf turner, E. Negroni 321,238
Music recording attachment for keyboard instruments, B. Greiner 321,358

—A telegram was received yesterday, says the Macon (Ga.) *Telegraph*, of July 9, by J. W. Burke & Co. from Southwest Georgia, ordering one of the best American make of pianos (not mentioning any name). Of course, one of the celebrated Hallet & Davis pianos was forwarded. They always give entire satisfaction.

—The following short but interesting note has been received by the Guild Piano Company, Boston :

MINERAL SPRINGS, HOWARD COUNTY, Ark., July 15, 1885.
MESSRS. GUILD, CHURCH & CO., 175 B TREMONT STREET, BOSTON,
MASS.:

DEAR SIRS—Piano No. 21,392, shipped me from Boston 24th ult., received this day in perfect order, is a "gem of beauty," and in quality of tone equal if not superior to any piano I have ever handled. Purchaser delighted. Very truly,

CORNELIUS PEA.

—We acknowledge the receipt of an interesting letter from Mr. L. E. Thayer, dated Hamburg, Germany, July 6. Mr. Thayer is traveling in Europe in the interests of the Fort Wayne Organ Company, and tells us that he has made satisfactory arrangements for the sale of the Fort Wayne organs in England and Australia. He also states that the business feeling in Germany is better than in either in England or France; that the three years' plan of selling pianos and organs is the most popular;

that about the middle of September he will probably have finished and will be glad to see "God's country" again. You bet!

—J. M. Hoffman & Co., Pittsburgh, Pa., are advertising the Christie pianos on a big scale.

—Mr. Reinhard Kochman, with Behning & Son, left for Chicago and Minneapolis yesterday.

—The Harmonic upright of Behr Brothers & Co. is constantly gaining in patronage and reputation. Every dealer who handles it is charmed with the instrument.

—Allan & Co., Melbourne, Australia, have secured the exclusive sale of the Steinway piano for Australia and Tasmania, receiving their supply from Steinway Hall, London.

—S. Brainard's Sons, Cleveland, Ohio, publish an immense list of testimonials on the Fischer pianos, sent to the firm by purchasers who have been using those pianos for years. Testimonials of that description are of inestimable value to a piano manufacturer and his agents.

—Our thanks are hereby conveyed to Messrs. John Broadwood & Sons, London, for their volume, "International Inventions Exhibition," received by us with latest European mail. The information contained in the small volume published by that firm is not only interesting, but also valuable.

—Our Mr. Otto Floersheim, who is at present in Germany, has just written to us to the effect that he had visited the piano factories of Rud. Ibach Sohn, Barmen and Schwelm, Germany, and that they are monster buildings and industrial institutions. Rud. Ibach Sohn is among the foremost piano manufacturers on the European Continent at present, the pianos of the establishment occupying a lofty position in the musical world of Europe.

—The following despatch was seen by us on Monday :

CONSTANTINOPLE, July 12, 1885.

Steinway, N. Y.:
Send another fancy upright grand piano for His Majesty the Sultan, exactly same size and same price as last (£400 to £500), but decorated in different style; the decorations of the two pianos are not to be alike. If you have one ready, please telegraph at once.

HAKKI BEY,

Alide-de-camp of the Sultan.

—The jury on musical instruments at the Inventions Exhibition has now been chosen. It consists of a Royal Duke, one Lord Chamberlain, two doctors of medicine, one barrister-at-law, one doctor of civil law, one symphony conductor, one operatic conductor, two pianists, two composers, two amateur authors, two theorists, one military instrument maker, viola player, trumpet player, trombone ditto, and oboe ditto, four organists, one piano maker, and three gentlemen whose names are unfamiliar. Out of twenty-nine jurors no less than fifteen are on either the Dictionary or Royal College staff under Sir George Grove. Messrs. Collard & Collard, Messrs. Ibach, and Messrs. Estey have declined to submit their exhibits to competition before this jury.—*Figaro*.

—Peter Duffy, piano manufacturer, together with M. A. Duffy and Thomas Hardy, have organized the Schubert Piano Company. "Schubert" has been used for some time past as a stencil on cheap uprights.

—Chicago *Music and Drama* says: "A contemptible insinuation was made in a recent number of a local piano paper that Steger & Sauber, of this city, had secured for themselves some dishonest advantage in buying in the assets of C. H. Fest & Co. The malicious story was simply a lie out of whole cloth. Every one had a chance to bid and bid alike."

—We reproduce the following advertisement of Mellor, Hoene & Henricks, Pittsburgh, Pa.:

GRAND AUCTION SALE

—OF—

PIANOS AND ORGANS

—AT OUR—

WAREROOMS, NO. 77 FIFTH AVENUE,

ON THURSDAY, AT TWO O'CLOCK P. M.

Among the lot are the following makes : Steinway, Chickering, Knabe, Hallet & Davis, Emerson, Haines, Guild, Fisher and Hale pianos ; also, Estey, Mason & Hamlin, Sterling, Shoninger, &c., organs.

Each instrument will be put up and sold to the highest bidder.

This grand auction sale will take place at two o'clock Thursday afternoon, July 23. Goods open for inspection on Wednesday, July 22.

The firm gives the following reason for selling these instruments at auction :

The wonderful and ever-increasing popularity of the Hardman pianos has induced large numbers of our leading families to exchange their pianos and organs for a new Hardman. These exchanges have overcrowded even our extensive new warerooms with second-hand instruments. The great demand for the Hardman pianos compels us to keep a much larger stock than formerly, and to make room for them we must clean out all our second-hand stock, and to do this at once we will offer this large collection of second-hand pianos and organs.

Business Notice.

M R. MANLY B. RAMOS, of the late firm of Ramos & Moses, announces to his friends and the general public that he has leased the large and commodious store No. 903 East Main street, where he will open on the 15th inst., with an entirely new stock of pianos, organs, music, &c. Mr. Ramos established himself in the music and piano business some years ago, and his thorough knowledge of the business coupled with his always genuine courtesy, has rendered him quite popular. Mr. Kirk Matthews, organist of the First Baptist Church, now connected with Messrs. Ryland & Lee, will be associated with Mr. Ramos as first salesman, and will be pleased to see his friends.—*The Capital* (Richmond, Va.).

AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,

SOLID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

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**WOODWARD & BROWN,
Pianoforte Manufacturers,**
No. 175A TREMONT STREET, BOSTON, MASS.

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MANUFACTORY:

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New Catalogue. Address **R. M. BENT & CO.**, 453 West 36th Street, NEW YORK.

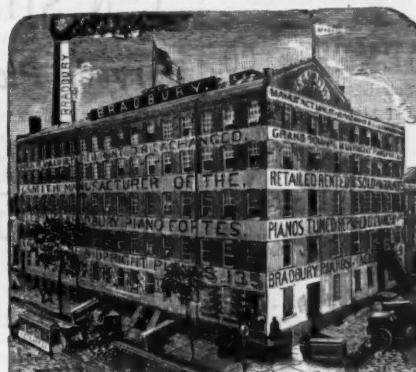
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JERSEY CITY—43 Montgomery Street.

WASHINGTON, D. C.—1103 Pennsylvania Ave.

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THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

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Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DR JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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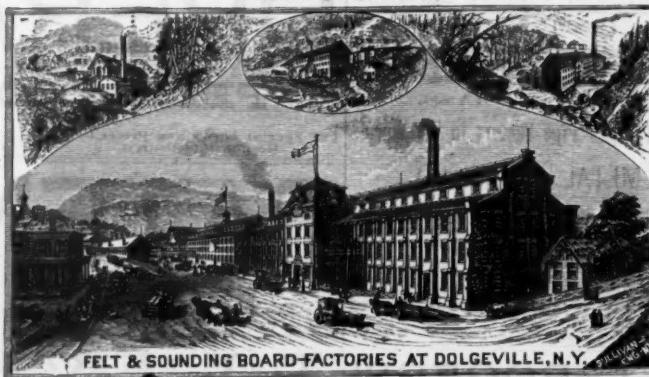
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